Flying Home
And Other Stories
Ralph Ellison
SYNOPSIS

*Flying Home and Other Stories* is a collection of fourteen short stories written by Ralph Ellison and edited by John F. Callahan. Through various characters and multiple plots, Ellison encourages the reader to examine stereotypes, universal humanity, one’s nationality versus one’s race, and the results of political involvement. Each story provides a picture of how the complexity of race is vital to the “Black” American life experience. Many of the stories in *Flying Home and Other Stories* were precursors of Ellison’s monumental novel of 1952, *Invisible Man*.

Each character in his or her particular setting and circumstance highlights the profound conflict between race, class, and identity on one hand, and the American ideal of “liberty and justice for all.” In Ellison’s view such an ideal is a source of both inspiration and despair, depending on the side of the tracks and the space on the racial bar with which you identify. Race plays a major role in the writings of Ellison as he tells the story of people attempting to live, thrive, and survive in a country and world in which a failure to understand the behavioral expectations of the dominant culture concerning the non-dominant population could destroy the latter both spiritually and physically.

Through the eyes of several characters in various settings – from a train car to a neighborhood alley to a Welsh pub – Ellison takes readers on a journey of self-discovery and awareness while addressing the themes of mob violence, vigilante justice, segregation, white supremacy, loss of innocence, and faith and hope – all mirrored in America’s racial dynamics.

ABOUT THE AUTHOR

In *Flying Home and Other Stories*, Ellison proved himself maestro of the short story. Its publication occurred long after his later-penned work, *Invisible Man*, the novel which brought him international renown.

Ralph Ellison’s literary works reflect racism as it is played out in communities and institutions in America and around the world. They also reflect the racism one holds within him or herself. As a writer, he challenged his readers to search for their own identity through literature, culture, and race. This personal identity is very important in shaping who we are as Americans and, in turn, what we understand as the American experience.

Ralph Ellison said that “the nature of our society is such that we are prevented from knowing who we are,” and this unknowingness affects individuals, groups, and our nation as a whole.

Ellison’s writing style is esoteric. He paid particular attention to the rhythm of his phrasing, routinely using a tape recorder to test it. He is also known for creating imagery from folklore, visual art, jazz, and the blues. He studied the attributes of mythical heroes and the concept of power to ensure his characters and themes were true in “nature.” He wanted to be sure he revealed the complexity of humanity.

Being influenced by writers such as Emerson, Whitman, Malraux, and T.S. Eliot, Ralph Ellison transformed American fiction by asserting that individuals create their own reality and that reality is essentially mental or spiritual in nature. His mysticism is evident in his writing. He once said that as a writer, one’s emotional, psychic, and conscious lives engage in the creation of a work; your creation is your being.

He faced the challenge of taking real-life incidents and turning them into fiction. His struggle with perfectionism caused him to spend years working on a project; this time, however, allowed his imagination to run free and fashion a realism from his core ideas. Ellison often spoke of the eloquence needed to tell a story mirrored from his own Negro background and that of preachers in the Black church. Such eloquence is evidenced in his ability to captivate his audience time after time, read after read.
The provocative emotion in his writing challenges one to think about the meaning of “united” in our country’s name, “The United States of America.” As a writer, Ralph Ellison felt that he was being interpreted only by his racial identity, and not in terms of the quality of what he had to say.

ABOUT THE EDITOR

John R. Callahan is the literary executor of Ralph Ellison’s works and other papers. In addition to *Flying Home and Other Stories* authored by Ellison, he edited the Modern Library edition of the *Collected Essays of Ralph Ellison*. Callahan also co-edited with Albert Murray the Modern Library edition of *Trading Twelves: The Selected Letters of Ralph Ellison and Albert Murray*.

While a fellow at the Woodrow Wilson Center in Washington, D.C., Callahan served as the Morgan S. Odell Professor of Humanities at Lewis & Clark College. He earned his B.A. from the University of Connecticut and has an M.A. and Ph.D. from the University of Illinois. Callahan is the author of *A Man You Could Love*, a novel published in 2008 by Fulcrum Publishing. He has written and edited numerous volumes related to African American literature, with a particular emphasis on 20th century literature. Some of Callahan’s other works include *In the African-American Grain: The Pursuit of Voice in Twentieth-Century Black Fiction; Ralph Ellison's Invisible Man: A Casebook*; and *The Illusions of a Nation: Myth and History in the Novels of F. Scott Fitzgerald*. It would appear that because of Callahan’s efforts, there are more works of analysis on Ralph Ellison’s literary skills since Ellison’s death than before it.

INTRODUCTION TO THE CURRICULUM GUIDE

PURPOSE:

An in-depth study of the stories compiled in *Flying Home and Other Stories* is an opportunity for teachers and students to explore the complexities of race, culture, and identity in America. Although most of the stories were written over 50 years ago, many of the themes, conflicts, and experiences are still relevant today. While reading and examining the accompanying fictional work, teachers and students use the guide as a tool to heighten their awareness of the intersection of identity, race, and culture. The guide also serves as a beacon to challenge students to examine their role in the “politics” of race. Through metacognitive, innovative, and engaging activities and assignments, students will be able to identify, analyze, and understand these themes that have shaped America and Americans, particularly African Americans.
STANDARDS:

The activities and assignments described in this Curriculum Guide assist students with meeting Oklahoma’s Academic Standards for ELA Grades 9-12, Grades 9-12 Common Core College and Career Readiness Anchor Standards for Reading, Oklahoma’s History and Government Standards, North Carolina’s United States History Standards, and Kentucky’s Core Academic Standards for Arts and Humanities - High School.

Oklahoma Academic Standards

Standard 1: Speaking and Listening
Students will speak and listen effectively in a variety of situations including, but not limited to, responses to reading and writing.

Reading:
Students will develop and apply effective communication skills through speaking and active listening.
9-12.1.R.1 Students will actively listen and speak clearly using appropriate discussion rules with control of verbal and nonverbal cues.
9-12.1.R.2 Students will actively listen and evaluate, analyze, and synthesize a speaker's messages (both verbal and nonverbal) and ask questions to clarify the speaker’s purpose and perspective.
9-12.1.R.3 Students will engage in collaborative discussions about appropriate topics and texts, expressing their own ideas by contributing to, building on, and questioning the ideas of others in pairs, diverse groups, and whole class settings.

Writing:
Students will develop and apply effective communication skills through speaking and active listening to create individual and group projects and presentations.
9-12.1.W.1 Students will give formal and informal presentations in a group or individually, providing textual and visual evidence to support a main idea.
9-12.1.W.2 Students will work effectively and respectfully within diverse groups, demonstrate willingness to make necessary compromises to accomplish a goal, share responsibility for collaborative work, and value individual contributions made by each group member.

Standard 2: Reading and Writing Process
Students will use a variety of recursive reading and writing processes.

Reading:
Students will read and comprehend increasingly complex literary and informational texts.
9-12.2.R.1 Students will summarize, paraphrase, and synthesize ideas, while maintaining meaning and a logical sequence of events, within and between texts.
9-12.2.R.2 Students will evaluate details in literary and non-fiction/informational texts to connect how genre supports the author’s purpose.

Standard 3: Critical Reading and Writing
Students will apply critical thinking skills to reading and writing.

Reading:
Students will comprehend, interpret, evaluate, and respond to a variety of complex texts of all literary and informational genres from a variety of historical, cultural, ethnic, and global perspectives
9-12.3.R.1 Students will evaluate the extent to which historical, cultural, and/or global perspectives affect authors’ stylistic and organizational choices in grade-level literary and informational genres.
9-12.3.R.2 Students will evaluate points of view and perspectives in more than one grade-level literary and/or informational text and explain how multiple points of view contribute to the meaning of a work.
9-12.3.R.3 Students will analyze how authors use key literary elements to contribute to meaning and interpret how themes are connected across texts.
9-12.3.R.4 Students will evaluate literary devices to support interpretations of texts, including comparisons across texts.
9-12.3.R.6 Students will comparatively analyze the structures of texts (e.g., compare/contrast, problem/solution, cause/effect, claims/counterclaims/evidence) and content by inferring connections among multiple texts and providing textual evidence to support their conclusions.
9-12.3.R.7 Students will make connections (e.g., thematic links, literary analysis, authors’ style) between and across multiple texts and provide textual evidence to support their inferences.

Writing:
Students will write for varied purposes and audiences in all modes, using fully developed ideas, strong organization, well-chosen words, fluent sentences, and appropriate voice.
9-12.3.W.3 Students will elaborate on ideas by using logical reasoning and illustrative examples to connect evidences to claim(s)
Standard 4: Vocabulary
Students will expand their working vocabularies to effectively communicate and understand texts.

Reading:
Students will expand academic, domain-appropriate, grade-level vocabularies through reading, word study, and class discussion.

Writing:
Students will apply knowledge of vocabularies to communicate by using descriptive, academic, and domain-appropriate abstract and concrete words in their writing.

Standard 5: Language
Students will apply knowledge of grammar and rhetorical style to reading and writing.

Reading:
Students will apply knowledge of grammar and rhetorical style to analyze and evaluate a variety of texts.

9-12.5.R.1 Students will apply their knowledge of grammar and rhetorical style to analyze and evaluate a variety of texts, understanding that usage and convention change over time and using that understanding to manipulate style when appropriate.

Standard 6: Research
Students will engage in inquiry to acquire, refine, and share knowledge.

Reading:
Students will comprehend, evaluate, and synthesize resources to acquire and refine knowledge.

9-12.6.R.1 Students will use their own viable research questions and well-developed thesis statements to find information about a specific topic.

Writing:
Students will summarize and paraphrase, integrate evidence, and cite sources to create reports, projects, papers, texts, and presentations for multiple purposes.

9-12.6.W.3 Students will integrate into their own writing quotes, paraphrases, and summaries of findings following an appropriate citation style (e.g., MLA, APA, etc.) and avoiding plagiarism.

Standard 7: Multimodal Literacies
Students will acquire, refine, and share knowledge through a variety of written, oral, visual, digital, non-verbal, and interactive texts.

Reading:
Students will evaluate written, oral, visual, and digital texts in order to draw conclusions and analyze arguments.

9-12.7.R.1 Students will analyze and evaluate written, oral, visual, digital, non-verbal, and interactive texts in order to draw conclusions and defend arguments.

9-12.7.R.2 Students will analyze the impact of selected media and formats on meaning.

Writing
Students will create multimodal texts to communicate knowledge and develop arguments.

9-12.7.W.1 Students will create multimodal content to communicate knowledge and defend arguments.

9-12.7.W.2 Students will construct engaging visual and/or multimedia presentations using a variety of media forms to enhance understanding of findings, reasoning, and evidence for diverse audiences.

Standard 8: Independent Reading and Writing
Students will read and write for a variety of purposes including, but not limited to, academic and personal.

Reading:
Students will read independently for a variety of purposes and for extended periods of time. Students will select appropriate texts for specific purposes.

9-12.8.R Students will select appropriate texts for specific purposes and read independently for extended periods of time.

Writing:
Students will write independently for extended periods of time. Students will vary their modes of expression to suit audience and task.

9-12.8.W Students will write independently over extended periods of time (e.g., time for research, reflection, and revision) and for shorter timeframes (e.g., a single sitting or a day or two), vary their modes of expression to suit audience and task, synthesize information across multiple sources, and/or articulate new perspectives.
## Reading: Informational Text; Writing; and Speaking and Listening

Students are asked to cite textual evidence to support their analyses and arguments. They determine the themes of the narrative by analyzing tone, choice, and the impact of particular incidents within a plot. They compare and contrast different texts. There are synthesis activities using associated films featuring the author that require students to first compare and contrast scenes from the film to the text. Response activities require students to write explanatory texts that critique and connect complex ideas. Discussion activities lead students to engage in a range of collaborative exercises to strengthen speaking and listening skills.

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<tr>
<th>Literature</th>
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<td><strong>Grades 9-10</strong></td>
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<tr>
<td><strong>Key Ideas and Details</strong></td>
</tr>
<tr>
<td>1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</td>
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<tr>
<td>2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</td>
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<tr>
<td>3. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</td>
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<tr>
<td><strong>Craft and Structure</strong></td>
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<tr>
<td>4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).</td>
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<tr>
<td>5. Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</td>
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<tr>
<td>6. Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.</td>
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<tr>
<td><strong>Integration of Knowledge and Ideas</strong></td>
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<td>7. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s Landscape with the Fall of Icarus).</td>
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<td>9. Analyze how an author draws from and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).</td>
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<tr>
<th>Informational Text</th>
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<td>2. Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</td>
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<tr>
<td>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.</td>
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<tr>
<td><strong>Craft and Structure</strong></td>
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<tr>
<td>4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).</td>
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| 5. Analyze in detail how an author’s ideas or claims are developed | 5. Analyze and evaluate the effectiveness of the structure an author
**Integration of Knowledge and Ideas**

7. Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.

8. Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.

9. Analyze seminal U.S. documents of historical and literary significance (e.g., Washington’s Farewell Address, the Gettysburg Address, Roosevelt’s “Four Freedoms” speech, King's “Letter from Birmingham Jail”), including how they address related themes and concepts.

**Writing**

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<tr>
<td><strong>Text Types and Purposes</strong></td>
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| 1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.  
   a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.  
   b. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level and concerns.  
   c. Use words, phrases, and clauses to link the major sections of the text; create cohesion; and clarify the relationships between claim(s) and reasons, reasons and evidence, and claim(s) and counterclaims.  
   d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.  
   e. Provide a concluding statement or section that follows from and supports the argument presented. | 1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.  
   a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.  
   b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level, concerns, values, and possible biases.  
   c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text; create cohesion; and clarify the relationships between claim(s) and reasons, reasons and evidence, and claim(s) and counterclaims.  
   d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.  
   e. Provide a concluding statement or section that follows from and supports the argument presented. |

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<tr>
<th>Grades 9-10</th>
<th>Grades 11-12</th>
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<tr>
<td><strong>Research to Build and Present Knowledge</strong></td>
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| 7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; and synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.  
   9. Draw evidence from literary or informational texts to support analysis, reflection, and research.  
   a. Apply grades 9–10 Reading standards to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare(?)”).  
   b. Apply grades 9–10 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”). | 7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; and synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.  
   9. Draw evidence from literary or informational texts to support analysis, reflection, and research.  
   a. Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).  
   b. Apply grades 11–12 Reading standards to literary nonfiction (e.g., “Demonstrate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court majority opinions and dissents], and the premises, purposes, and arguments in works of public advocacy [e.g., The Federalist, presidential addresses]”). |

**Speaking and Listening**

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<tr>
<td><strong>Comprehension and Collaboration</strong></td>
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| 1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.  
   a. Come to discussions prepared having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.  
   b. Work with peers to set rules for collegial discussions and decision-making. | 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.  
   a. Come to discussions prepared having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.  
   b. Work with peers to promote civil, democratic discussions and decision-making. |
students will be able to analyze the economic, social, and political changes from the Progressive Period through World War II and the beginning of the Cold War.
11th Grade Social Studies

<table>
<thead>
<tr>
<th>Competency</th>
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<tr>
<td><strong>Goal 3: Crisis, Civil War and Reconstruction (1848-1877)</strong> - The learner will analyze the issues that led to the Civil War, the effects of the war, and the impact of Reconstruction on the nation.</td>
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<td><strong>Goal 5: Becoming an Industrial Society (1877-1900)</strong> - The learner will describe innovations in technology and business practices and assess their impact on economic, political, and social life in America.</td>
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<td><strong>Goal 6: The emergence of the United States in World Affairs (1890-1914)</strong> - The learner will analyze causes and effects of the United States emergence as a world power.</td>
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<td><strong>Goal 7: The Progressive Movement in the United States (1890-1914)</strong> - The learner will analyze the economic, political, and social reforms of the Progressive Period.</td>
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<tr>
<td><strong>Goal 9: Prosperity and Depression (1919-1939)</strong> - The learner will appraise the economic, social, and political changes of the decades of &quot;The Twenties&quot; and &quot;The Thirties.&quot;</td>
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<td><strong>Goal 10: World War II and the Beginning of the Cold War (1930-1963)</strong> - The learner will analyze the United States involvement in World War II and the war's influence on international affairs in the following decades.</td>
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<td><strong>Goal 11: Recovery, Prosperity, and Turmoil (1945-1980)</strong> - The learner will trace economic, political, and social developments and assess their significance for the lives of Americans during this time period.</td>
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Kentucky Core Academic Standards for Arts and Humanities - High School.

**Arts and Humanities**

Students are asked to speak using appropriate forms, conventions, and styles to communicate ideas and information to different audiences for different purposes. Through knowledge of major works of art, music, and literature, students will be able to understand and appreciate creativity and the contributions of the arts and humanities. The student artifacts produced and the performances they present show that they understand how time, place, and society influence the arts and humanities such as languages, literature, and history. Through the combination of arts and the humanities, students recognize that although people are different, they share some common experiences and attitudes.

**Structure and Humanity in the Arts**

<table>
<thead>
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<th>Academic Expectations</th>
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<tbody>
<tr>
<td>1.12 Students speak using appropriate forms, conventions, and styles to communicate ideas and information to different audiences for different purposes.</td>
</tr>
<tr>
<td>2.24 Students have knowledge of major works of art, music, and literature and appreciate creativity and the contributions of the arts and humanities.</td>
</tr>
<tr>
<td>2.25 In the products they make and the performances they present, students show that they understand how time, place, and society influence the arts and humanities such as languages, literature, and history.</td>
</tr>
<tr>
<td>2.26 Through the arts and humanities, students recognize that although people are different, they share some common experiences and attitudes.</td>
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</table>
Flying Home and Other Stories Prerequisites

- Fundamental understanding of the purpose and structure of the short story,
- Exploration of identity and culture through self-analysis,
- Experience with engaging discussions about literary and nonliterary works and relating those works to real-life experiences, and
- Experience with analyzing multimedia and text.

Short Story Genre

Stories are very influential in the way we process and experience life events. As we work through our emotions that surround them, we have the ability to create, share, and respond to situations that outline our characteristics of being human. As a result, literature is a means of interpreting and revealing social dynamics.

Before beginning to read Flying Home and Other Stories, students need an understanding of the purpose and structure of the short story genre as well as an overview of culture and identity.

The purpose of the short story is to create a lasting impression on the reader. To this end, the author weaves the setting details into the writing and develops his or her characters through the characters’ own words, thoughts, and actions. As the story progresses there is a central theme, problem/conflict (plot), a resolution, and conclusion. The text is rich in visualization and thoughts of the characters. Dialogue between characters is also a component. The short story speaks of a single event or experience and is a fictional work that is no more than 15,000 words in length.

To assist with the overview of culture and identity, emphasize the importance of how our values, morals, and experiences shape how we see ourselves. Have students create a collage or vision board. You may also ask them to write a one- to two-page autobiography. Then ask students to compare their works with one or more partners and to talk about their word/print media choices. Discuss: What types of pictures, words, and/or expressions did they choose to highlight themselves? How do their choices differ from their partner’s choices? Why? What ideas did they choose to convey in defining their identity, and how did this affect their choice of media?

If needed, use the following questions to help guide the discussion:

- What is identity?
- How does identity affect me in my life?
- Why does our society need to be aware of individual identities?
- How much of your identity is formed by your culture?

Once students have an idea of how they see themselves, have them complete the Civil War and Civil Rights Questionnaire I & II and analyze the photographs on Photograph Worksheet (A) using the Photograph Worksheet (A) Analysis Form. (Note: All documents are located in the “Additional Resources” section of the guide.) This will serve as an introduction for their understanding of many of the themes throughout Flying Home and Other Stories. Also included is a Historical Timeline for Understanding and Reading List that can be referenced throughout the text.
**HISTORICAL and SOCIAL RELEVANCE** The stories in *Flying Home* illuminate the historical background of America. The stories, along with particular Themes and Essential Questions, will deepen students’ knowledge of the historical events that helped conceptualize Ellison’s novel.

At the end of this section, students will be able to:

1) Relate the meaning of Themes and Essential Questions to the literary context of the stories,
2) Compare the characters and events portrayed in the stories to real-life events past and present,
3) Examine words and phrases related to chronology and time to explain how issues are discussed within the context of the story and beyond,
4) Identify the themes prevalent within the stories,
5) Discuss how Ellison used literature as a means of social protest and critique, and
6) Analyze race and class issues both past and present as addressed within the stories.

<table>
<thead>
<tr>
<th>Story</th>
<th>Title</th>
<th>Pages</th>
<th>Themes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Historical Background</td>
<td>a. Atlantic Slave Trade b. 3/5 Compromise c. The Civil War d. Dred Scott Decision e. The Civil War f. Amendments g. Sharecroppers h. Jim Crow i. Ku Klux Klan</td>
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<tr>
<td>Essential Questions</td>
<td>How are Civil Liberties established and who benefits from them? How does race determine one’s place within a society? Does the United States have a caste or class system as it relates to the African American?</td>
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<td>Historical Background</td>
<td>a. Oklahoma Land Run b. Plessey v. Ferguson c. Oklahoma City d. Oklahoma Black Towns e. Langston University f. Tulsa Race Riot g. The Black Migration from the South h. Segregation</td>
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<tr>
<td>Essential Questions</td>
<td>Should government be &quot;color blind&quot; when meeting the needs of its citizens? How does racial bigotry affect a child's concept of what he or she could be? What did it mean to be Black in Oklahoma and America at the turn of the 20th Century? Is it appropriate for the government to be involved in social and economic reform for its citizens?</td>
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<tr>
<td>Historical Background</td>
<td>a. Toussaint L’Ouverture’s defeat of the Napoleon/French forces in Haiti b. The establishment of educational facilities for African American citizens</td>
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<tr>
<td>Essential Questions</td>
<td>What did it mean to be Black in America at the turn of the century? How does education impact how we see the world and ourselves? How does racism restrict our ability to reject racial bigotry? Were racism and segregation different in Northern States as opposed to Southern States?</td>
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<td>Essential Questions</td>
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<td>How can economically oppressed groups make their voices heard politically?  How were sports affected by segregation and the “color line”?  How were sports used as a way to protest against “white supremacy” in American culture?  How can sports be used to underscore racial inferiority?</td>
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<td>Essential Questions</td>
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<td>How does protest create a change in one’s sense of identity?  What contribution did Black writers give to the creation of a Black Identity for change?  How did cultural arts contribute to the creation of a positive “Black Identity” at the turn of the 20th Century?</td>
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<td>Historical Background</td>
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<td>How did the founding of the Boy Scouts influence young men?  What role does puberty play in becoming a man?</td>
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<td>What role does law enforcement play in society?  Has homosexuality become more fashionable and acceptable? Why or why not?</td>
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<td>8</td>
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<td>89-96</td>
<td>a. Economic Depression b. Status c. Poverty</td>
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<td>Essential Questions</td>
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<td>How does loss of income increase the level of racial and cultural conflict? How does loss of income illuminate people’s sense of humanity? Should race be the only factor for building community relations?</td>
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<td>a. 40 Million Dollar Slaves (book)</td>
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<td>Essential Questions</td>
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<td>How does status impact one’s identity? How does having power influence how you treat other people?</td>
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<td>Essential Questions</td>
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<td>What practices are used to inform and remind people of their “place”? Are there still jobs that only certain people(s) are expected to obtain? Are children born racist and do they see “color”?</td>
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<td>128-136</td>
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<td>a. Poverty Guidelines</td>
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<td></td>
<td>Essential Questions</td>
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<td>How is the theme of “hope” significant to African Americans?</td>
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Please be sure to review/explain the meaning of these terms/people to your students:

- **Bacote Nigger** - The Bacote surname is associated with one of the largest slave owners in South Carolina; a "brand" of Negro.
- **Creosote** - a brown, oily liquid used to keep wood from rotting
- **Hoot Gibson** – a Hollywood western actor during the 1930's and 40's. Achieved legendary status along with Tom Mix as Hollywood's leading Western actors and stars.
- **Jack Frost** - traditional term used to describe a below-freezing point during the fall
- **Jack Johnson** - born John Arthur “Jack” Johnson March 31, 1878, and died June 10, 1946. At the height of the “Jim Crow” era he became the first African American boxer.
- **Joe Lewis** - second Black Heavyweight boxer in American history
- **Lou Gehrig** – a White baseball legend who played for the New York Yankees
- **Ofay** - a derogatory term used to refer to White people; it is a term derived from Yuroba meaning "to disappear."
“A Party Down at the Square”

During a time of racial tension one never knows what a Saturday evening will bring and how the events can become life-changing.

1. Who is the narrator of the story?

2. Why do you believe the author calls this a “party?” What is actually occurring as the events unfold?

3. Compare and contrast the terms “party” and “lynching” and relate this to a particular event in the story.

4. Is there a claim of the Black man committing a crime? If not, what is the cause for the “party?” Explain.

5. How is the anger of Whites displayed in the story?

6. How does the symbol of the square relate to equality?

7. How do we define and identify with being an American?

8. Why does the narrator distinguish “nigger” from “Bacote Nigger?”

9. In the following metaphor, “It was like the roar of a cyclone blowing up the gulf,” what is the it?

10. Why is the threat of a storm more frightening than the death of a Black man in the following passage? Why isn't the Black man “scaired”?

   “I heard the noise about the same time everyone else did. It was like the roar of a cyclone blowing up from the gulf, and everyone was looking up into the air to see what it was. Some of the faces looked surprised and scared, all but the nigger. He didn't even hear the noise. He didn't even look up.” (p.5)

11. The beginning of the last paragraph on page 5 begins with, “Then I saw her.” What is the narrator referring to when he says her?

12. Do you believe that the narrator is in agreement with the actions of the mob? Justify your answer.

13. Is it possible for a person to participate in negative actions while with others that he or she would not do alone?

14. Why would the people of the town be “skittish” of people that are inferior to them when they lack “the remedy of law or protest”? 
15. What evidence in the story illustrates that the townspeople have other prejudices?

16. The White cropper at Brinkley's store feels that killing niggers doesn't make things better. Why does he feel this way?

17. The narrator says the cropper looked **hungry**. What does he mean?

18. In the closing sentences of the story the narrator says, "It was my first party and my last." What does this imply?

**ENRICHMENT ACTIVITIES:**


2. Have students research the events regarding the murder of Trayvon Martin. Discuss; have students elaborate on the releasing of the Jena 6 and the acquittal of George Zimmerman.

3. Compare and Contrast the use of unnecessary force in the case of Saundra Bland with that of the Bacote Nigger in the story.
“Boy on a Train”

Tragic loss forces James and Lewis to mature in a world in which race, gender, and class create ever-changing obstacles.

1. What contextual clues indicate poverty and influence on the train?

2. How does the treatment of the mother by the butcher indicate racial and sexual superiority?

3. Explain how Jack Frost could be a metaphor of White power and dominance.

4. How does the description of the baggage cars illustrate the treatment of the humanity of Black passengers?

5. What actions of the butcher indicate a difference in social status between Whites and Blacks?

6. How is the failure of the butcher to share his candy with the child an indication of the power of the “color line”?

7. What parallel is drawn from the description of the butcher as a “big fat white man with a red face?”

8. Explain how the thought of leaving Oklahoma City contributes to a sense of loss for the boy.

9. What does the “lump rose in his throat” indicate?

10. What does the boy’s vision of making his mother proud seem to suggest?

11. How did seeing the “well dressed” White boy walk to the front of the train car make the boy feel?

12. In the following passage, explain how seeing himself as Hoot Gibson is inspirational for Lewis: “He saw himself on a white horse, swinging a l-a-r-a-t over the broncos’ heads and yelling, “Yip, yip, yippee!” like Hoot Gibson in the movies.”

13. What is the /it/ to which the men dressed in black suits are referring in the following passage?

   “Then several white men came into the car and one said, “This must be it,” and pointed to the big box, and the porter said, “Yeah, this is it all right. It’s the only one we got this trip, so this must be the one.”

14. Compare and Contrast the dress and demeanor of the porter and the White men. Does it show any racial bias?

15. “It was hot, and the men had their shirts open at the collar and wore red bandanas around their necks. They were standing in the same position when the train pulled out, staring. Why, he wondered, did white folks stare at you that way?”

Can you describe a time when you were stared at by strangers [as these White folks]? How did it make you feel? Why?
16. As the mother is reminiscing about her late husband and herself, are her reflections of regret? Why or why not?

17. What is the contradiction in James’ being the “man of the house” since the death of his father?

18. What is the something that should be punished, that James refers to in the following?

   “James wanted to cry, but, vaguely, he felt something should be punished for making Mama cry. Something cruel made her cry.”

19. What roles do faith and prayer play in the lives of the family members?

ENRICHMENT ACTIVITIES:

1. Ask students to study the 1894 Supreme Court decision Plessy v. Ferguson. How does this case relate to “Boy on a Train”?
2. Assign students to write an interpretation of Langston Hughes’ poem “Dreams.” Have the students focus on how their personal dreams shape their identity.
3. Have students read the article found at (http://www.latimes.com/local/lanow/la-me-ln-napa-wine-train-black-women-lawsuit-20151001-story.html) and discuss the parallels of the treatment of African Americans on trains past and present.
“Mister Toussan”

While Buster and Riley are out playing, as early-adolescent boys do, they unlock a world of racial and social pride by using historical reference points to strengthen their sense of awareness.

1. What tone is the author setting by beginning the story with the following rhyme?

   *Once upon a time*

   *The goose drank wine*

   *Monkey chew tobacco*

   *And he spit white lime*

2. What is the importance of the dialect being used in the story?

3. Does dialect have any bearing on intelligence?

4. What is the racial significance of Rogan’s allowing the birds, but not the boys, to eat his cherries?

5. Compare and contrast Buster’s and Riley’s views of Africa. How do they influence their sense of self?

6. When Riley and Buster are talking about Africa, Riley is insistent that not all Africans are lazy. However, they both agree that “colored” folks in America do not have the same luxuries as Whites because White folks won’t let them. Following their thinking, what arguments and claims can be made about how Blacks have been oppressed by Whites in America?

7. Why were the boys excited as they were replaying the story of Toussan?

8. How does the analogy of historical fact reinforce one’s identity?

9. Why did Riley want Buster to continue the story of Toussan?

10. When Toussan was engaged with the White men, he was so mad that he began to cry. What do Toussan’s tears represent?

11. What implication is Buster making when he says he has a good teacher, but none of the stories she tells are in the books?

12. Consider the following passage:

   “I want you all to go around the backyard and play. You keep up too much fuss out there. White folks says we tear up a neighborhood when we move in it and you all out there jus provin’ them out true. Now git on round in the back”.

   How is this quote symbolic of racial stereotyping, prejudice, and White privilege?

13. How does the story of Toussan continue to encourage the boys on their quest for Rogan’s cherries?
ENRICHMENT ACTIVITIES

1. Assign students in pairs or small groups to read the poem “Let America Be America,” by Langston Hughes. Using the U.S. Constitution, have students create a visual representation of what it is to be “free” in America.
2. Have students create a blog on https://googleblog.blogspot.com/. Have students answer two to three of the essential questions listed below, and respond to at least three peers’ posts in order to engage in meaningful reflection on how identity has changed into something more positive and influential today.

- To what extent do religion, beliefs, and values define identity?
- Describe the effects of outside/peer pressure on identity.
- In what ways do power and influence affect identity?
- How do location, environment, and natural changes affect identity?
- Analyze the impact of socio-economic status/class on a group’s identity.
“Afternoon”

When two adolescent boys use their imagination to help the day go by, they are faced with the reality that sometimes who we are is determined by someone else.

1. What is the importance of the use of dialect in this short story?

2. What role does Lou Gehrig play in the boys’ life, and why?

3. Based upon the imagery, when and where does the story take place? What evidence supports your answer?

4. When Buster and Riley walk up on the “ole dead cat,” Buster tells Riley he’d better “spit on it…” Joseph Osei paraphrases Ernst Cassirer thusly:

   “The taboos… are mostly about don’ts and have the tendency to make us passive and consequently, conservative and since they dwell on fear they also tend to make men superstitious…”

   In the clause above, how does this notion support the theory of the Caucasian race wanting to maintain social order?

5. “White folks moved out when we moved in the block,” Buster said. What is Buster implying?

6. “He had meant to help; he always meant to do the right thing, but something always got in the way.” What is the irony in the above quote?

7. What is the cause of Buster’s dad’s sense of self-hatred? How does this impact his raising of Buster?

8. “Wonder why they so mean,” Buster said. “Damn if I know. My ole man says we don’t git enough beatings these days. He said Gramma useta tie ‘em up in a gunny sack and smoke ‘em, like they do hams. He was gonna do that to me. But Ma stopped ‘im…”

   In reference to the above quote, why did Riley’s gramma and father have these views on disciplining children? Why was his mother opposed?

ENRICHMENT ACTIVITIES

1. Have students watch the documentary “Ralph Ellison: An American Journey, 2008.” What are the similarities and differences between the “Battle Royal” in the film clip and the 1910 boxing match between Jack Johnson and Jim Jeffries?

2. Have students discuss the scenes in the film that depict causes of a person developing self-hatred.

3. Introduce the concept of “dialect” and “standard English” to your students. Ask students why they think the author chose to use dialect for this particular short story. Have students underline and note examples of dialect the author uses. Have each student rewrite a portion of the statements using “standard English.” Have them read a few of these aloud in class. Ask what effect dialect has on the novel and why they now feel the author would use dialect as opposed to Standard English. As an out-of-class assignment, have students record the words of a casual conversation between themselves and their peers, using the dialect/language they commonly use.
“That I Had the Wings”

When an observation of the first flight of birds turns into a day of trials, truths, and tribulations, Buster and Riley learn that sometimes, “Almost ain’t good enough.”

1. In the first paragraph, what evidence gives Riley an indication that the little bird is afraid?

2. How do the actions of your parents or adults compare to that of the momma bird and her attempt to teach her little bird?

3. Why does Riley feel like he can make the bird fly?

4. What implication is the author making with the following quote? “Hecks them pigeons don’t belong to the church,” said Buster. “They jus lives there. Don’t nobody own’em…” (p. 46)

5. How does Aunt Kate’s reaction to a black chile “bout bein’ president,” and the idea of being sinful support the notion of Blacks feeling inferior to Whites? Does this idea hold true today? Why or why not?

6. Riley and Buster have a conversation referring to the “spirit.” To what are they referring; what do they mean?

7. Why does Riley want to be like Ole Bill?

8. How would you describe Buster and Riley’s relationship? What evidence in the story supports your answer?

9. Why is Riley fascinated with making Ole Bill and the chicks fly?

10. Is the author indicating a parallel between the mother hen losing her chicks and motherless children? If so, how?

11. Why does Buster back out of the plan?

12. What does Aunt Kate mean by the statement, “These li’l nineteen hundred young’uns is jus full of the devil…”? (p.61)

13. Riley says, “For a little while they were flying…” What emotional stance is he betraying?

14. “Almost isn’t good enough” is a saying that has been a part of American culture. Does the saying hold true for Riley? How?

ENRICHMENT ACTIVITIES

1. Ask students to research “Catching the Holy Ghost” in the African American church. Have students respond to the following questions: What influence does the spirit have on African-American culture? From where did it derive? Is it still influential today? Why or why not?
“A Coupla Scalped Indians”

As Buster and Riley are determined to prove themselves to be men, they undergo self-sacrifice, surviving nature and understanding intimacy in friendship.

1. Analyze the following simile: “I could hear the notes of the horns bursting like bright metallic bubbles against the sky.”

2. In the story there is talk of “the pain down there…” What is this pain? What role does it play in the boys’ lives?

3. What role does initiation play in today’s society and one’s identity? What are some examples?

4. What is the significance of the boys portraying Indian scouts?

5. What does Riley mean when he says, “We’re just a couple poor scalped Indians?”

6. Explain why the term “scalped Indians” can have a double meaning.

7. Why is everyone skeptical of Aunt Mackie?

8. Why is Buster revered as the one with great courage?

9. How does the author use musical instruments to add satire to the story?

10. How do the boys compare themselves to White scouts? Do both of them feel the same way? What contextual evidence supports this?

11. On page 78 Riley says to Aunt Mackie, “I’m hurting in my operation.” What does he mean by this statement?

12. Explain how the incident with Riley and Aunt Mackie supports the story’s plot of being a coming of age tale.

ENRICHMENT ACTIVITIES

1. Have students investigate the movies in which White actors have played roles/been cast as Indians. Have students discuss whether they think this portrayal creates a negative or positive image for Indians and/or Whites. Are there any movies in which a non-White person plays the role of a White person? What is the significance of this portrayal in American identity and culture?
“Hymie’s Bull”

Two drifters who have decided to leave the American Dream behind are faced with violence, bigotry, and estrangement. Hymie, however, is no ordinary drifter.

1. The author uses the analogy of Bulls to refer to whom?

2. How do you interpret the meaning of the following simile? “… I felt like I was coming apart like a cigarette floating in a urinal.” (p. 83)

3. What do feel is the motive behind making Black boys pay for crimes committed against Bulls?

4. What does the speaker mean by the saying, “an ofay bum named Hymie from Brooklyn?”

5. P. 85... The narrator speaks of his mother leaving him and his brother too long alone, and so they had to leave home and get jobs. What does this indicate?

6. In the altercation with the bull, is Hymie protecting himself? If so, why? If not, why not?

7. What saved Hymie and the narrator from the bulls? What significant role did it play for the two men?

ENRICHMENT ACTIVITIES

1. As a follow-up activity, have students discuss the role the “Pullman” car porters played during this time. Why where they referred to as the “Red Caps?”
“I Did Not Learn Their Names”

During the depression era of America, while riding the rails, two men encounter an odd couple who unknowingly leave a lasting impression.

1. What is the significance of learning a person’s name?
2. Does the narrator mean something different by using the word “learn” as oppose to “know” regarding their names? Explain.
3. What impact does the time period have on the story?
4. What are the dangers that the characters faced while riding the freight cars?
5. Why would Morrie get a “kick” out of having a “Negro” for a friend? Does this imply any racial overtones?
6. Why would the narrator be impressed with the kindness exhibited by the older couple?
7. What does the narrator mean by the following statement? “…I was having a hard time trying not to hate in those days, and I felt bad.”
8. What actions of the old couple made the narrator of the story believe that he “could relax” around them?
9. Explain this paraphrase of the text on p.92: There would be problems if you were decent.
10. Explain what the narrator means by the following statement: “…they were not the kind of people you usually saw on freights, even in those days.” (p. 92)
11. What is meant by the statement, “It was a fine country for his kind; mine didn’t fare so well there from what I’d heard.” (p. 94)
12. Explain the racial and social significance of the old couple’s statement: “…oldest boy had a colored boy for his companion the whole four years he was up in school at Amherst. Fine fellow.” (p.94)
13. Who were the “bulls” referred to in the story, and why would they be looking for girls?
14. Explain why the narrator was “…sorry that I did not learned their names.” (p.96)

ENRICHMENT ACTIVITIES

1. After reading Ellison’s biographical information found on the page at the beginning of this curriculum guide, have students list the events that would lead one to believe he might be disclosing his experiences on the train.
2. Using the internet or another resource, describe the Scottsboro boys. How was this historical fact used in the story on p.96?
“A Hard Time Keeping Up”

The “sporting life” just isn’t all that it is cracked up to be. In this story two men realize that living the good life is not void of racial prejudice and discrimination.

1. What kind of work do Joe and his friend do?
2. What does the author mean by “the Negro section of town?”
3. Is Joe not very complimentary of White people? Why or why not?
4. Explain how race and racial dynamics are exhibited in the following dialogue from the story:
   “She looks like a fay chick.”
   “Pretty close to the old Mason and Dixon Line for that kind of stuff,” Joe said.
   “Hell, she’s one of us,” I said.
   “Sure, we know it, but do they know it?”
   “This is not the South, you know.”
   “So what,” Joe said. “Did you ever hear about the riot they had here?” he said.
   “Oh sure, but that was a hell of a time ago,” I said. (p. 101-102)
5. Was “Big Ike” a powerful person? Why or Why not? What evidence in the story supports your claim? (p. 103)
6. What does the following statement indicate about race and power of White supremacy as it pertains to Black manhood?
   “Down South they call them “buck-niggers,” and he was the kind that they kept as a stud. As I walked back to Ma’s with Joe, I wondered what they had done to us. Take a big guy like that; there were plenty of them down South, but they got it in the behind like all the rest. They must have trained something out of us during slavery like they do the wildness in a hunting dog. Up to a certain point we had something; then after that, whatever it is, we didn’t have it anymore. One thing, we are lone wolves, each one trying to fight it out alone – like that guy in Birmingham who stood off a whole police force by himself.”
7. Why do Joe’s thoughts switch from Northern events back to memories of Southern events and tragedies?
8. Explain the relationship between Ike and Charlie.
9. Why was Joe mistaken for being in a shootout and as the Black man running down the street?
10. Interpret the following: “We were both relieved. I was very damn much relieved.” (p.109)

ENRICHMENT ACTIVITIES

1. Have students discuss the different areas/sides of town. Pose the following questions to guide the discussion: What do you believe are the causes of cities that have “Negro,” Mexican, or Chinese sections of town?
2. Have students watch the 30 For 30 documentary “Broke.” Ask students to discuss the similarities and differences that they find between the experiences in the storyline shown in the film and in this story.
“The Black Ball”

1950’s western America may not have looked like the south, but to “Daddy,” moving west was to have its privileges. Unfortunately, in this tale, a father must orient his small child about the intricate nature of race and color.

1. Read the introductory sentence. What kind of job does the narrator have?

2. Explain the role race or color plays in constructing the tone of the story.

3. What causes the child to question his father about his race or color? Does his age have any influence on his questioning? Why or why not?

4. Explain what the narrator means by the following sentence on page 113: “He was fooled by the smile. A smile could not change things between my kind and his.” What is meant by “my kind” and “his”?

5. Discuss the racial dynamics indicated in the statement, “When they did have something to say to us, they always became familiar.” (p. 113)

6. On page 113, what do you believe is meant by the following statement? “Why, I thought, doesn’t he go on in and ask for the job? Why bother me? Why tempt me to choke him? Doesn’t he know we aren’t afraid to fight his kind out this way.”

7. What did the Union representative mean when he said, “Fellow like me offering a fellow like you something besides a rope”?

8. When the union representative is explaining the Union process, what phrases or terms seem to indicate that the Black man is suspicious of the union rep’s motives?

9. What explanation did the union rep give to suggest that he was in support of equal work conditions for all members regardless of one’s race?

10. What is the significance of the “rape of the white woman” in relation to the cause of the scars on the union rep’s body?

11. Describe how the Union rep received the scars on his face and hands.

12. Who were the “croppers”? Why did the croppers influence the decision of the union rep to move from the country to the city?

13. Reading pages 116 - 119, which statements suggest that the father cared about the well-being of his son?

14. Reading page 117, why would the boy/child only want to be a truck driver for his chosen career? Explain how racism or segregation played a role in his career aspirations.

15. What perspective does the father express about living in the quarters?

16. Describe your interpretation of the following statement: “I guess Daddy was just looking out on the world.” (p. 118)

17. How is the following an explanation of race relations from a father to his son? “But he couldn’t find the ball; I would have to find it for him.” (p. 118).
18. “All right now,” I told him. “You stay in the back out of everybody’s way, and you mustn’t ask anyone a lot of questions.” (p. 118) How could this statement reflect an assigned place in America in terms of race?

19. Explain the irony of the incident of the little boy throwing the ball to the “big white boy.” (p. 120)

20. What mindset or world view do you think prevented Mr. Berry from realizing that it was the “big white boy” who threw the ball and broke the window? Explain your answer.

21. In your opinion, what does the father really mean when he states the following? “Indeed, poor little rascal, he would play until he grew sick of playing. My, yes, the old ball game. But I’d begin telling him the rules later.” (p. 121)

22. Compare and contrast the rules of the ball game with those of the game of life.

23. Should the father attend the union meeting? Why or why not?

ENRICHMENT ACTIVITIES

1. Have students explain their personal connections with race or color. Have them write a personal reflection detailing how old they were and under what circumstances it was that they became conscious of race and racial matters.

2. On the Southern Plantation, the area where the Africans were contained was called the “quarters.” Compare and contrast the term “quarters” as used in the story with that of African enslavement and domination.

3. Have students watch Spike Lee’s film School Daze. Have them discuss how the film deals with color lines between within the same race.
“King of the Bingo Game”

In the hope to have “enough” money to help his ailing wife, a man engages in a daily ritual of risk by playing BINGO. However, to be King, one has to contemplate who is in control of the “game.”

1. Who is the “King” of the Bingo game? Please explain your answer.
2. How much was the jackpot worth?
3. How could the character’s winning the jackpot help his wife?
4. How much would a similar “jackpot” be worth today?
5. Compare and Contrast how people treated one another “down South” as opposed to “up North.”
6. Who was Laura and why is she essential to the story?
7. How much influence did the man with the microphone have over the Bingo game and the ceremonies? Explain.
8. Usually the person who is the host of an event is called the “Master of Ceremonies.” Explain how the title “Master of Ceremonies” could be viewed in the dynamics of race relations in America.
9. Although the contest is held in the North, would the treatment of the contestant be different had it taken place in a Southern locale?
10. Compare and contrast the treatment of the contestant by the audience with that of the treatment of the Bacote Nigger in “A Party Down at the Square.”

ENRICHMENT ACTIVITIES

1. Have students create a five-year life plan. Have them analyze their plan and determine if it is realistic with the attitudes, choices, and behavior they are currently exhibiting. Have them reflect and compare their life plan with who their parents, teachers, or community define them.
2. Ask students to research articles on Marie Homes, the Powerball from North Carolina. Have them write a summary of how she is characterized before and after attaining her wealth.
“In A Strange Country”

Upon arrival to a foreign land, Mr. Parke, an American Merchant Marine, is forced to examine his notions about racism, prejudice, and national identity in a foreign land with the help from the *liberating power of music*.

1. In the opening paragraph the sentence reads, “In the pub his eye began to close.” What conclusions can be drawn from this statement? Why?

2. The speaker talks of seeing the country with fresh eyes… What is does that mean?

3. What event(s) brought the American Parker to know the Welshman, Mr. Catti?

4. Compare and contrast the treatment Parker received from the Americans to his treatment by the Welsh.

5. In the pub the character is called a “Goddamn Nigger.” Have you ever been called a racial slur? Did it impact the way you identify with yourself? Why do you think so, or why do you think not?

6. P.139: Why did Mr. Parker object to attend the concert with Mr. Catti? What evidence in the story supports your answer?

7. P.140: “And since your boys have been with us we’ve learned that, like ourselves, your people love music.” To whom is Mr. Catti referring as “your boys” and “your people?” In past and present, what impact have African Americans had through music on the Welsh and other cultures?

8. Why is the word “him” italicized in the following? “Hell, so let *him* walk out…”

9. Describe what Mr. Catti meant when he stated the following:

   “Do you see that fellow with the red face there?” asked Mr. Catti.
   “Yes.”
   “Our leading mine owner,”
   “And what are the others?”
   “Everything. The tenor on the end is a miner. Mr. Jones, in the center there, is a butcher. And the dark man next to him is a union official.”
   “You’d never think so from their harmony,” he said, smiling.
   “When we sing, we are Welshmen,” Mr. Catti said as the next number began. (p.143).

10. Why does Mr. Triffti hint it and not rather come out and say that Mr. Parker is an American?

11. Why does the author use a Shakespearian character to make his point about the deceptiveness of race? (p.143).

12. What role does music play in this story?

13. Does Mr. Parker have a feeling of respect from the men at the private club, versus the public club, and on his ship? How so?

14. Identify the various songs that the Welsh sang in the story that spoke to the universal nature of the music.
15. As the melody for the American National Anthem began to play, why was Mr. Parker hesitant?

16. Why did Mr. Parker become teary-eyed at the end of the story?

17. Is the title of the story referring to Wales or America? Explain.

ENRICHMENT ACTIVITIES

1. From their understanding of the military have students determine if there is a difference in how Black soldiers are treated in relation to others. Using the internet, have them put in a search engine, “Race relations within The United States Military.” Have them discuss and analyze their findings.

2. Have students name some events that have occurred in the past and present to support or refute the claim, “war unites Americans.”

3. On page 138 the story reads, “Coming ashore from the ship he had felt the excited expectancy of entering a strange land…” Discuss a time students experienced entering a strange or new place for the first time. How did it impact him or her?

4. Have students discuss the significance of “Private Clubs” or “Members Only” clubs in American culture. Ask them to research secret societies, sororities, and fraternities. Ask them to discuss if these “clubs” have the same significance. Why or Why not?
“A Storm of Blizzard Proportions”

This is not only a love story during the time of war, but one deemed forbidden due to racial prejudice and duty. Realizing the danger the lovers could face, they begin to question their own identity and national loyalties.

1. What is the setting of the story?
2. Is the narrator homesick? If yes, what evidence is indicated in the story? If no, why not?
3. Who was Jack Johnson?
4. What is the narrator’s dilemma or cause of frustration?
5. Who was more of an idol to the narrator - Jack Johnson or Joe Lewis?
6. How could Jack Johnson’s sense of freedom and manhood be in conflict with the ideals of White Supremacy?
7. What was the Red Cross Club? Why was the main character going there?
8. Explain what the narrator means in the following monologue:

   "Have you been waiting long?” she said.
   "Not long. Not as long as I’ll have to wait.” (p. 151)

Could such a conversation have more than one meaning? Explain.

9. What does the woman want the man to do?
10. What is the narrator suggesting in the following statement?

    “...Five years of bombing were not enough to condition her for the war their life would be...

11. How do the following statements impact the couple’s relationship?

    “But I,” he said, covering his brown face with his hands, “I didn’t make the war.”
    “But you made the way I feel,” she said. “Why did you ever speak to me?” (p.152)

12. What are the obstacles preventing this couple from being together?
13. What do the fireplace in Wales and the snow covered hills of Ohio symbolize?

ENRICHMENT ACTIVITIES
1. Have students research Shakespeare’s character Othello. What connections does he have with the theme of this story? Is his characterization still relevant today? If so, how?
2. Have students write a two- to three-page essay on what it means to them to be “an American.” Encourage students to reflect on their understanding and knowledge gleaned from completion of the various activities throughout this guide.
“Flying Home”

An “ignorant” sharecropper teaches a trained fighter pilot a lesson in self-respect, pride, and what is needed to fly above the enemy.

1. What did the author mean by “It was a Negro sound”?

2. In what time period does the story take place?

3. Why did Todd, the Black pilot, feel uncomfortable around Jefferson, the Black tenant farmer?

4. What was the significance of Todd’s girlfriend’s letter from page 159?

5. What is the irony of the landowner’s name being “Graves”?

6. On page 160, what does Todd mean when he says, “It’s the only dignity that I have….”?

7. Although the tenant farmer is amazed and proud of the “Black pilot,” how would the following statement be a contradiction?
“Son, how come you want to fly way up there in the air?”

Because it’s the most meaningful act in the world…because it makes me less like you, he thought.
(P.162)

8. How and why is the “buzzard” (p.164) used as a metaphor for the experience of the African American people?

9. Explain the irony apparent in Teddy’s calling the buzzards “jimcrows”?

10. What is Jefferson’s reasoning for explaining his “flying wings” to Todd the pilot?

11. Explain how Jefferson’s idea of heaven was an extension of the segregation and racism that existed on earth. (P. 166-169)

12. What events support the idea that Todd’s being a pilot was a childhood dream? What restrictions have been placed on Todd’s living his dream?

13. What is Jefferson’s motive in the following expression to Todd about Mr. Graves?
“Eve’body knows ‘bout Dabney Graves, especially the colored. He done killed enough of us.”
(P. 176)

14. Why was the mental hospital rather than a medical doctor called for the pilot?

15. Please analyze the following statement (p. 181):
“Jeff,” Graves said. “You and Teddy come and grab holt. I want you to take this here black eagle over to that nigguh airfield and leave him.”
ENRICHMENT ACTIVITIES

1. Have students create a list of the birds described in this short story and explain their significance in the story.

2. President Obama’s nationality has been a topic of discussion since his first inauguration. Have students look for articles related to his nationality/race and discuss the following: Why is his nationality/race a topic for discussion? In your opinion does his nationality/race shape who he is as an American? How do you think Ralph Ellison would have responded to President Obama’s election and why?

3. Ask students the following and discuss: How do you describe and determine the place you call home?
SYNTHESEIZE and CONNECT - Discussion Questions/Activities

The following can be assigned or discussed for independent or collaborative learning:

1. What effect do media/social media have on society when used as a vehicle to display acts of inhumanity?

2. How does death disrupt the stability of a family? Is the disruption more impacting with regard to race and culture? Why or Why not?

3. We define the “Santa Claus syndrome” as the feeling one has when receiving gifts, rewards, etc. for “good” behavior. How does the syndrome tend to affect a person? How does it affect you?

4. In the story “Boy on a Train,” the family is sitting in the train car with a casket. If the body in the casket were of the deceased father, how could that impact the characters’ emotions?

5. Have students research the Colcord Building in Oklahoma City, Oklahoma. Why is it an important reference in “Boy on a Train”?

6. What connections can be made between the characters Mr. Toussan and Marcus Garvey?

7. How does gentrification impact society?

8. Does instrumental music have the same impact as a song with lyrics? Why or why not?

9. What role does music play in the coming together of people from different races and cultures?

10. Have students discuss how characters change throughout the stories in this book. Are there any parallels or similarities from one story to another?

11. Throughout the book there is variation in the spelling of the word “Nigger.” There is N-i-g-g-e-r and N-i-g-g-u-h. Why has the author made this distinction?


13. Below is the link to the video “Freedom Summer.” Have students watch the video and discuss how this historical event impacts race relations in America.

http://www.npr.org/sections/codeswitch/2014/06/14/318917992/50-years-ago-freedom-summer-began-by-training-for-battle

14. Have students watch the video clip below and compare and contrast their own identity as it relates to the word Nigger with Baldwin’s. How is the word/term viewed and utilized today? Encourage students to relate the term to themselves personally, socially, economically, behaviorally, societally, etc.

https://www.youtube.com/watch?v=L0L5fcIA6AU

15. The following Young Adult novels can be read and the themes compared and contrasted with the themes in Flying Home and Other Stories:
Noughts and Crosses by Malorie Blackman; The Perks of Being a Wallflower by Stephen Chbosky; Darius and Twig by Walter Dean Myers; and The Skin I’m In by Sharon G. Flake.

16. Have students read and discuss Langston Hughes’ poem “The Cross.”

17. Have students read the article “The Millennials” by Scott Keeter and Paul Taylor. Have them compare what they read with how the students see themselves.

18. Have students research all social media platforms for #BLACKLIVESMATTER, and then have them complete and discuss the following: Have students create a list of all the hosting platforms. From where, when, and what did the movement derive? What other related movements/causes have been attributed to the BLACK LIVES MATTER movement, and why or how?

19. Have students create a specific (anonymous) Twitter account and create a tweet with hash tags referencing identity, race, and culture. Then have them monitor the number of times their tweet is retweeted or favorited. Have students discuss the responses.
**ADDITIONAL RESOURCES**

**Timeline: 1400-1776**
1. Atlantic Slave Trade
2. 3/5 Compromise
3. “…all men are created Equal”

**Timeline: 1800-1900**
4. Toussaint L’Ouverture
5. Dred Scott Decision
6. Civil War
7. Civil War Amendments: 13th-14th-15th Amendments
8. Reconstruction
9. Civil Rights Act of 1875
10. Radical Republicans
11. Black Codes
12. Ku Klux Klan
13. Sharecroppers
14. Jim Crow Laws
15. Oklahoma Land Run
16. Frederick Douglass High School: Oklahoma City, Oklahoma
17. Langston University
18. Grandfather Clause
19. Plessy v. Ferguson
20. Separate v. Equal
22. Tuskegee Institute
23. Atlanta Compromise

**Timeline: 1900-1930**
1. NAACP
2. W.E.B. Du Bois
3. Paul Laurence Dunbar
4. Ida B. Wells Barnett
5. Black Migration
6. Poll Tax
7. Tulsa Race Riot
8. Literacy Tax
9. Zora Neale Hurston
10. Richard Wright
11. Paul Laurence Dunbar
12. Ida B. Wells Barnett
13. De jure Segregation
14. De facto Segregation
15. Jim Crow Laws
16. The Great Depression
17. James Weldon Johnson
18. “Lift Every Voice and Sing”
19. Harlem Renaissance
20. Carter G. Woodson - The Mis-Education of the Negro
21. Marcus Garvey
22. The New Negro
23. UNIA (Universal Negro Improvement Association)
24. Langston Hughes
25. Scottsboro Boys

**Timeline: 1930-1970**
1. The Great Depression
2. World War II
3. Tuskegee Airmen
4. Desegregation of the Armed Forces
5. Sipuel v. Board of Regents of the University of Oklahoma
6. Board of Regents
7. Thurgood Marshall
8. Rosa Parks
9. S.N.C.C.
10. March on Washington
11. Civil Rights Act of 1965
12. Voting Rights Act of 1965
13. Black Power
14. Stokely Carmichael
15. Malcolm X
Reading List


CIVIL WAR AND CIVIL RIGHTS QUESTIONNAIRE – I

Name______________________________________ Period __________ Date______

Directions: Answer the questions to the best of your ability. Your responses are one way for me to learn how much you know about the Civil War and the Civil Rights Movement?

1. What years did the Civil War occur in America?
   ______________________________________

2. List the issues that lead to the Civil War?
   a. ______________________________________
   b. ______________________________________
   c. ______________________________________

3. Who was President during the Civil War?
   _________________________________________

4. What was “Reconstruction”?
   __________________________________________

5. What is the NAACP and how is it related to the Civil Rights Movement in America?
   __________________________________________
   __________________________________________

6. What is the Ku Klux Klan and how and why was it formed?
   __________________________________________
   __________________________________________

7. What do you know about the American Civil Rights Movement of the 1950’s and 1960?
   __________________________________________
   __________________________________________
8. Who are some of the people associated with the Civil Rights Movement?

a.________________________

b.________________________

c.________________________

d.________________________
9. What is the Oklahoma significance of the United States Supreme Court case, Sipuel v. Board of Regents of the University of Oklahoma (1946)?

______________________________________________________________________

10. Explain the significance of *Plessy v. Ferguson (1896)* and *Brown v. Board of Education*?

______________________________________________________________________

______________________________________________________________________

______________________________________________________________________

11. Who was Martin Luther King Jr.?

______________________________________________________________________

12. Who is Ralph Abernathy?

______________________________________________________________________

13. What happened at the 16th Street Baptist Church in Birmingham, Alabama in 1963?

______________________________________________________________________

14. What is the relationship between the Civil War and the Civil Rights movement?

______________________________________________________________________

______________________________________________________________________

15. Explain *Eyes on the Prize*?

______________________________________________________________________

______________________________________________________________________
Photograph Worksheet (A)

* Freedom Summer activists sing before leaving training sessions at Wolfram College for Women in Oxford, Ohio, for Mississippi in June 1964. Todd Polumbaum Collection/Novosum.

Photograph Worksheet (A)

Analysis Form

Name: ___________________________ Period: _____ Date: ___________

Directions: Analyze the photographs and respond to the following:

1. Describe the photographs giving details to the people, objects, and mannerisms (facial expressions, body language etc.) you see.

2. Write a summary of what you know about the conditions, events and time period exhibited in the photographs.

3. Based on your understanding and knowledge, what is occurring in the photographs?

4. Compare and contrast the photographs.

5. What other information is needed to analyze the photographs?

6. What questions do you have about what is depicted in the photographs?
## B-K-W-L-Q-S Worksheet

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<tr>
<th>Background Knowledge</th>
<th>What Do I Know?</th>
<th>What Do I Want To Know</th>
<th>What Have I Learned?</th>
<th>What New Question Do I Have</th>
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## Summarize

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<tr>
<td>THEME</td>
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<td>PHOTOGRAPHS (if any)</td>
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<td>VIDEO/MEDIA</td>
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<td><em>ITALICS</em></td>
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<td>TERMINOLOGY</td>
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THEME ANALYSIS WORKSHEET

Name: ________________________ Date: ________________________ Period: ____

Directions: For each theme list textual or media evidences that supports the theme throughout the story or medium.

1. Identity

2. Culture

3. Race
EXPOSITORY WRITING WORKSHEET

Name: _____________________________ Period: _____________ Date: __________

Directions: Please respond to the following writing prompt.

Select a culture or subculture in which you belong. How has it influenced your identity? Be sure to provide examples from the text Flying Home and Other Stories as well as other resources used to support your claim.
## EXPOSITORY WRITING WORKSHEET RUBRIC

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<th>Comprehension</th>
<th>Development</th>
<th>Organization</th>
<th>Language</th>
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<tr>
<td><strong>Advanced</strong></td>
<td>The writing demonstrates an excellent understanding of the topic.</td>
<td>The ideas are clearly stated with excellent use of details, examples, and textual evidence.</td>
<td>The writing is well organized, cohesive and coherent</td>
<td>The language of the writing is clear and there are no grammar, usage or mechanic errors</td>
</tr>
<tr>
<td><strong>Meeting</strong></td>
<td>The writing demonstrates a satisfactory understanding of the topic.</td>
<td>The ideas are clearly stated with satisfactory use of details, examples, and textual evidence.</td>
<td>The writing is somewhat organized, cohesive and coherent</td>
<td>The language of the writing is mostly clear and there are a few grammar, usage or mechanic errors</td>
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<tr>
<td><strong>Approaching</strong></td>
<td>The writing demonstrates a limited understanding of the topic.</td>
<td>The ideas are clearly stated with limited details, examples, and textual evidence.</td>
<td>The writing has limited organization, cohesiveness, and coherence.</td>
<td>The language of the writing is not clear and there are some grammar, usage and mechanic errors</td>
</tr>
<tr>
<td><strong>Beginning</strong></td>
<td>The writing demonstrates multiple errors in the understanding of the topic.</td>
<td>The ideas are not clearly stated nor is there use of neither details, nor examples or textual evidence.</td>
<td>The writing has no organization, cohesiveness, and coherence.</td>
<td>The language of the writing is not clear and there are many grammar, usage and mechanic errors</td>
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ABOUT THE AUTHORS OF THIS GUIDE:

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