

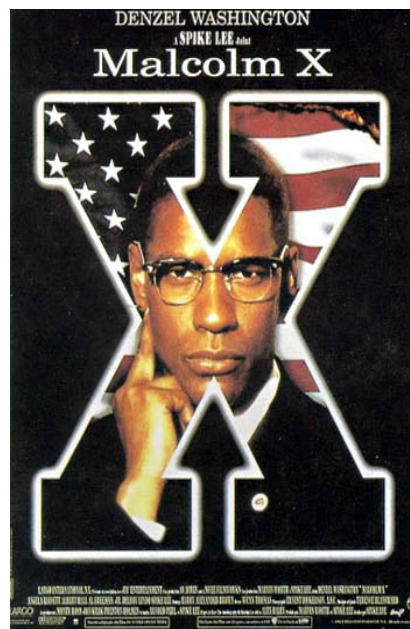
Composition 14:

From Uncle Tom to Barack Obama

Essential Question: How do various humanities perpetuate or terminate racial stereotypes?

PROMPT: Explain how American painters, writers, comedians, civil rights leaders (pick any three) have perpetrated and terminated African-American stereotypes. If you quote independently obtained sources, you may substitute other subtopics such as rap artists or news anchors among those that either perpetuate or terminate stereotypes.

Gifted Differentiation: GIEP students must select at least [2] literary works from the humanities selections in this unit. Furthermore, GIEP students will not have access to their notes for the essay exam and so must prepare more rigorously and independently than students without GIEPs.



INTRODUCTION: Tell an anecdote about an example of stereotyping that you are aware of, racial or nonracial—even a stereotype for which you were either the victim or the perpetrator! Tell what happened, what was said if anything, the assumptions that were made on the part of the stereotype, and whether the incident changed you or your outlook in any way.

CONCLUSION: How much progress do you believe America has made in race relations over the centuries, and what evidence can you offer to back up your belief?

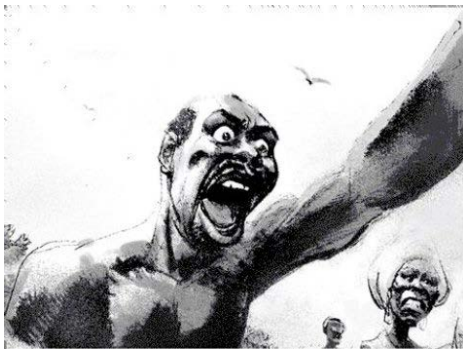
Focus Skills for *Exam* Grade [KEYSTONE RUBRIC—SEE AT END OF PACKET]

100 pts

*The only SPECIFIC skill addressed in this essay will be **pronoun case and agreement**. Your **pronoun usage** mastery will add to or reduce your final score on comp 14 by 10 points

The Three Most Common Black Stereotypes

SAMBO--the belief that blacks are lazy and stupid, even clown-like, suited best to be athletes or entertainers, not thinkers and leaders



NAT--the belief that blacks are criminals and pursuers of white women as they seek revenge against the white man (like Nat Turner) for the historical injustices of slavery

UNCLE TOM OR MAMMY--the slavery-era belief that blacks were eager to serve white folks and actually wanted to be slaves because they felt loyal to the white masters who protected and fed them. This belief helped soothe the consciences of slave owners.



Subtopic Option One:
American painters both perpetrated and terminated black stereotypes.

Slavery through a White Brush

What do you see in each painting that perpetuates stereotypes about black slaves or that sugarcoats the slavery experience? How do the details contribute to a fairy-tale view of both blacks and bondage?

Asleep in the Hay:

What's the slave doing—and what stereotype does his behavior suggest? How are the white overseers reacting to the slave's behavior? What does this reaction suggest about the toughness of slave life? If whites truly believed that this is how "brutal" slavery was, it might be easy for them to believe in what other stereotype about blacks that this painting may be perpetuating?

The Dark-Town Fire Brigade:

As what lesser-evolved life form are these slaves portrayed? Why (historically speaking) did slavery-supporters wish to portray blacks as lower life forms like this? Why aren't their hoses putting out the fire—do they realize this? What dangers are they placing others in? What stereotype of blacks does this painter perpetuate?

Slavery through a Black Brush

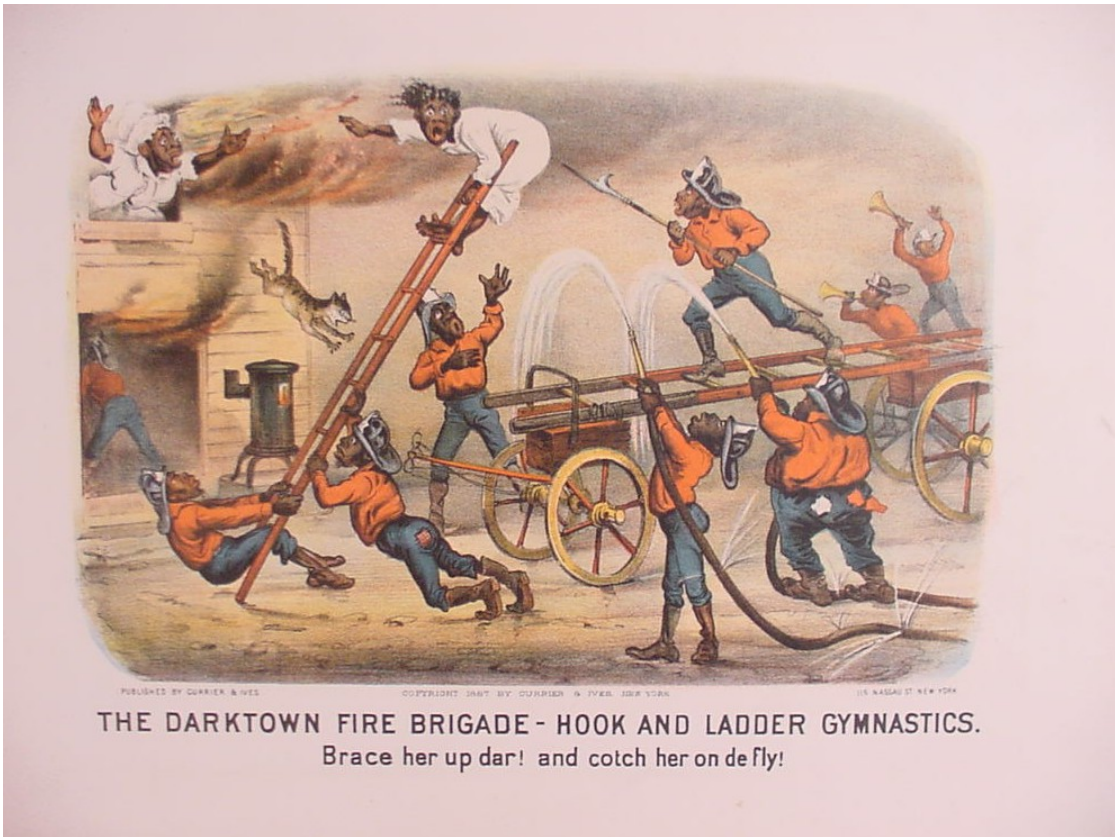
What realities of the slavery experience do you see in each painting that might help to terminate the stereotype that blacks wanted to be slaves?

The Slave Market:

What is likely happening here? What (historically speaking) does the space between the male and female members of this black family indicate will happen to them? For what [2] reasons do you suppose slave-buyers wanted to make this happen? How might the use of white and red function symbolically here to emphasize that slavery is no sugarcoated Uncle Tom experience as it is portrayed in "Asleep in the Hay"?

Mulatto:

What are mulattos—and what master-slave brutality accounts for their existence? What is happening in this painting? Comparing this painting to "Admiration" and "Dark Town", what artistic details suggest that this mulatto is neither an Uncle Tom nor a Sambo? Mulattos historically sold for much higher prices than did black slaves. Why do you suppose that this was the case? Does this painting perpetuate or terminate the idea that blacks enjoyed slavery and serving whites?



THE DARKTOWN FIRE BRIGADE - HOOK AND LADDER GYMNASTICS.
Brace her up dar! and cotch her on de fly!



Subtopic Option Two:
American comedians perpetrate and/or terminate black stereotypes.

Bruce, Lenny. "Just How do you Relax with Colored People at Parties?" Black Voices in America.
New York: Doubleday, 1969.
[text in this packet]

- What stereotype prompts the white guy to use substandard English/ Ebonics when speaking to the black guy? How closely does the black man fit the white man's stereotype? What words that he uses prove this?
- What stereotype probably causes the white man to refer to so many black entertainers as a way to strike up conversation?
- What stereotype prompts the white guy to have second-thoughts about inviting the black man to his house?
- By portraying the black man and white man as he did, is Lenny Bruce trying to be a perpetrator or a terminator of black stereotypes?

Lenny Bruce's "Just How Do You Relax With Colored People at Parties?"

WHITE: Boy, what a hell of a party, eh?
NEGRO: Yes, I'm enjoying myself, having a wonderful time.
WHITE: I really stuffed myself, boy, and full to the ears on top of it. Oh, boy. Before you drink you should take a tablespoon of olive oil.
NEGRO: Is that right?
WHITE: Thass the best.
NEGRO: Oh.
WHITE: I didn't get your name.
NEGRO: Miller.
WHITE: Miller, the name's Anderson.
NEGRO: Glad to know you.
WHITE: Pleasure to know you indeed, sir... You know, that Joe Louis was a helluva fighta.
NEGRO: Yes, you can say that again, an outstanding pugilist.
WHITE: What a man, boy.
NEGRO: Yes, got right in there, right out.
WHITE: He's a credit to your race. Don't you ever forget dat, you sunofagun.
NEGRO: Thank you very much. I won't.
WHITE: Thass awright, perfectly awright... Well, here's to Henry Armstrong.
NEGRO: Yeah, right, here's to Henry Armstrong.
WHITE: You know I did all the construction here, you know?
NEGRO: Oh, you did?
WHITE: All except the painting, and these Hebes—you're not Jewish are you?
NEGRO: No man, I'm not.
WHITE: You know what I mean, you gotta ask.
NEGRO: I understand.
WHITE: Just so you know, if someone calls me a Sheeney I'd knock him on his butt. I just wanna tell ya sometin, I don' care what a guy is so long as he keeps in his place.
NEGRO: Right.

WHITE: So anyway, I tell these Mochs—these Jews—I tells them I’s gonna put up the lath. And you know how they talk, “Vut tchou doink, dahlink?” So anyway they says, “Vut tchou doink vit de paint?” And then they pick this color themselves. Now isn’t dat a crappy color for ya?

NEGRO: No, I don’t think so. That’s very interesting how they used the Dufy Blue with so many other pastels.

WHITE: What? That sounds like a lotta Commie horse crap to me—Du-fee Blue?

NEGRO: That is what it is, a Dufy Blue.

WHITE: Whatthehellissat?

NEGRO: A French painter derived that color.

WHITE: Yeah? Du-fee Blue! I like that! You didn’t learn dat on the back of a bus, you sunofagun! You awright! Du-fee Blue. How bout dat. You know, you’re okay, you’re like a white dude. You’re really a good guy.

NEGRO: Thanks, I guess.

WHITE: I guess you know a lotta people in show business, eh?

NEGRO: I’ve met a few in my travels.

WHITE: Aaaaah, I’m bad on names, what the hell, aaaaah—you know Aunt Jemimah?

NEGRO: No, I don’t know Aunt Jemimah.

WHITE: How bout dat guy on the Cream of Wheat box?

NEGRO: No, I don’t know him either.

WHITE: Say, you get anything to eat yet?

NEGRO: No, I am kind of hungry. I wish I had a sandwich or something.

WHITE: Well we don’t have no fried chicken or watermelon, whatever you people eat...but we’ll fix you something there. You know sometin, you’re a good guy. And I’m a good guy too—see what I just did. *I touched ya!* Now you come over here, you sonofagun, you’re awright.

NEGRO: Thank you.

WHITE: I’d like to have you over the house.

NEGRO: Thanks, I’d like to come over.

WHITE: Wouldja like that?

NEGRO: Very much so.

WHITE: Aaaaah, well, it’ll be dark soon. I mean, you gotta be careful these days because they’re all movin’ in, you know? First the Indians were here and then the white people came and they said, “Oh dude, the white people are movin’ in...and pretty soon they’re gonna be all over!” But that’s dangerous talk, that kinda talk, you know? ... But here’s to all colored people.

NEGRO: Okay.

WHITE: Now, I wanya to comover da house, but I gots to tells ya somtin cause I know you people get touchy once in a while.

NEGRO: Go ahead.

WHITE: Aaaaah, I gotta sista, ya see?

NEGRO: Yes?

WHITE: Well, now cummere...you wouldn’t wanna Jew puttin’ moves on ya sista, wouldja?

NEGRO: It makes no difference to me, as long as he’s a nice guy.

WHITE: *What, you on da weed or somtin?* You can come over to my house if you promise you don’t put moves on my sister. Now you promise!

NEGRO: Okay, man, I promise.

WHITE: Awright.

NEGRO: Here’s to the Great White Race!

WHITE: Awright.

Wayans, Keenan. In Living Color, Fox Network. 1991.

What lines of dialogue and what specific events indicate that black stereotypes are either being perpetrated or terminated by the writers of the skits?

Skit #1: “Hey Mon”

List several medical jobs that the black father holds:

List several legal jobs that the black mother holds:

List several odd jobs that Byron, the black son, holds:

In contrast, how many jobs do the white hemorrhoid patient and the woman “in labor” hold?

In real life, according to the Bureau of Labor Statistics, blacks actually hold more jobs [1.45 jobs per employee] among those that are employed than do whites [1.15 jobs per employee]. Does this skit—and this statistic—help to terminate or to perpetuate black stereotypes—and why?

Skit #2: “Side-Kick”

Satire uses exaggeration to ridicule something that deserves to be ridiculed. This is a satire on 1990’s cop shows and films like *Lethal Weapon* and *Walker, Texas Ranger* in which the lead man who makes all the big mental decisions is usually white and his sidekick is usually black.

List at least [4] really stupid things that the sidekick does:

- 1.
- 2.
- 3.
- 4.

If this is a satire, then what are the black writers ridiculing—black people, or Hollywood cop show writers? Why do they deserve to be ridiculed? Is this satire attempting to perpetuate or terminate black stereotypes?

Skit #3: “HomeBoyz Shopping Network—Hollywood HomeBoyz”

What specific items are the boyz selling?

What [3] crimes did they commit in this skit?

- 1.
- 2.
- 3.

How properly do they speak [compare to the black man in the Lenny Bruce skit]?

Does this skit in your opinion perpetuate or terminate black stereotypes? Which ones and why?

Subtopic Option Three:
American writers perpetrate and/or terminate stereotypes of blacks.

The Color Purple. Screenplay by Alice Walker. Harpo Productions, 1990.

This novel is set in Jim Crow South in the 1930's—nearly 70 years after slavery was abolished. Still, Jim Crow law enforcement allowed a type of slavery to continue. Explain how these two comments made by Miss Millie, Sophia's "owner," reveal stereotypes about blacks that either damaged their lives or could have resulted in the lynching of Miss Sophia's male family members:

- "You wanna be my _____, you wanna _____ for me?" What stereotype is this? List at least [3] ways that Miss Sophia's life is destroyed because of Millie's stereotype.
 - 1.
 - 2.
 - 3.
- "Those men tried to _____ me!" Imagine that Miss Sophia refuses to drive Millie home and that Millie drives home angrily and tells her husband, the mayor, what she believes was the intent of the black men in this scene. What very likely would have happened to the black men?

- Is screenplay writer and novelist Alice Walker a perpetrator or a terminator of stereotypes?

Hughes, Langston. "The South", The Collected Works. New York: Knopf, 1950.
[text in this packet]

Langston Hughes was rejected by every southern publisher that he sent his work to. Some of them seemed quite amused by Hughes' belief that he could write—or that white readers would buy his works. As a result, he eventually left his southern homeland and went north to Harlem, where he became one of America's best poets, black or white. Note how Hughes' extended metaphor in this poem helps him express this rejection experience in the south.

- To what does Hughes compare the South metaphorically in this poem? The South = A _____
- As a poet, what are the literal "rare gifts" that Hughes probably wanted to give to the South.
- Note the italicized love-hate imagery Hughes' employs. What are at least [5] of the ugliest images that express the hateful treatment that he experienced in his "relationship" with the South?
 - 1.
 - 2.
 - 3.
 - 4.
 - 5.
- What stereotype probably contributed to his rejection in the South as an intelligent black writer?
- Is poet Langston Hughes trying to perpetuate or to terminate this stereotype through this poem?

The South

By Langston Hughes

The lazy, laughing South
With blood on its mouth.
The sunny-faced South,
Beast-strong,
Idiot-brained.
The child-minded South
Scratching in the dead fire's ashes
For a Negro's bones.
Cotton and the moon,
Warmth, earth, warmth,
The sky, the sun, the stars,
The magnolia-scented South.
Beautiful, like a woman,
Seductive as a dark-eyed whore,
Passionate, *cruel,*
Honey-lipped, *syphilitic--*
That is the South.
And I, who am black, would love her
But she spits in my face.
And I, who am black,
Would give her many rare gifts
But she turns her back upon me.
So now I seek the North--
The cold-faced North,
For she, they say,
Is a kinder mistress,
And in her house my children
May escape the spell of the South.

Bannerman, Helen. "The Story of Little Black Sambo", *Project Gutenberg*.
<http://onlinebooks.library.upenn.edu/webbin/gutbook/lookup?num=1330>. March 19, 2009.
[text in this packet, YouTube cartoon video available]

This story was removed from American grade school texts in the 1950s because of charges of racial stereotyping. Some readers saw Sambo as a harmless character who acted very intelligently, while other readers called Sambo a clownish character who lacked intelligence.

- What details may make Sambo seem clownish to some readers?
- What details make his whole family seem clownish?
- While he does use some smarts to save his life several times, what does Sambo do after the tigers start fighting that reveals stupidity?
- Is children's writer Helen Bannerman a perpetrator or a terminator of stereotypes in this children's tale?

"The Story of Little Black Sambo"

by Helen Bannerman

Once upon a time there was a little black boy, and his name was Little Black Sambo. And his mother was called Black Mumbo. And his father was called Black Jumbo. And Black Mumbo made him a beautiful little Red Coat, and a pair of beautiful little blue trousers. And Black Jumbo went to the Bazaar, and bought him a beautiful Green Umbrella, and a lovely little Pair of Purple Shoes with Crimson Soles and Crimson Linings. And then wasn't Little Black Sambo grand?

So he put on all his Fine Clothes, and went out for a walk in the Jungle. And by and by he met a Tiger. And the Tiger said to him, "Little Black Sambo, I'm going to eat you up!" And Little Black Sambo said, "Oh! Please Mr. Tiger, don't eat me up, and I'll give you my beautiful little Red Coat."

So the Tiger said, "Very well, I won't eat you this time, but you must give me your beautiful little Red Coat." So the Tiger got poor Little Black Sambo's beautiful little Red Coat, and went away saying, "Now I'm the grandest Tiger in the Jungle."

And Little Black Sambo went on, and by and by he met another Tiger, and it said to him, "Little Black Sambo, I'm going to eat you up!" And Little Black Sambo said, "Oh! Please Mr. Tiger, don't eat me up, and I'll give you my beautiful little Blue Trousers." So the Tiger said, "Very well, I won't eat you this time, but you must give me your beautiful little Blue Trousers." So the Tiger got poor Little Black Sambo's beautiful little Blue Trousers, and went away saying, "Now I'm the grandest Tiger in the Jungle."

And Little Black Sambo went on, and by and by he met another Tiger, and it said to him, "Little Black Sambo, I'm going to eat you up!" And Little Black Sambo said, "Oh! Please Mr. Tiger, don't eat me up, and I'll give you my beautiful little Purple Shoes with Crimson Soles and Crimson Linings."

But the Tiger said, "What use would your shoes be to me? I've got four feet, and you've got only two; you haven't got enough shoes for me." But Little Black Sambo said, "You could wear them on your ears."

"So I could," said the Tiger: "that's a very good idea. Give them to me, and I won't eat you this time." So the Tiger got poor Little Black Sambo's beautiful little Purple Shoes with Crimson Soles and Crimson Linings, and went away saying, "Now I'm the grandest Tiger in the Jungle."

And by and by Little Black Sambo met another Tiger, and it said to him, "Little Black Sambo, I'm going to eat you up!" And Little Black Sambo said, "Oh! Please Mr. Tiger, don't eat me up, and I'll give you my beautiful Green Umbrella." But the Tiger said, "How can I carry an umbrella, when I need all my paws for walking with?"

"You could tie a knot on your tail and carry it that way," said Little Black Sambo. "So I could," said the Tiger. "Give it to me, and I won't eat you this time." So he got poor Little Black Sambo's beautiful Green Umbrella, and went away saying, "Now I'm the grandest Tiger in the Jungle." And poor Little Black Sambo went away crying, because the cruel Tigers had taken all his fine clothes.

Presently he heard a horrible noise that sounded like "Gr-r-r-r-rrrrr," and it got louder and louder. "Oh! dear!" said Little Black Sambo, "there are all the Tigers coming back to eat me up! What shall I do?" So he ran quickly to a palm-tree, and peeped round it to see what the matter was.

And there he saw all the Tigers fighting, and disputing which of them was the grandest. And at last they all got so angry that they jumped up and took off all the fine clothes, and began to tear each other with their claws, and bite each other with their great big white teeth. And they came, rolling and tumbling right to the foot of the very tree where Little Black Sambo was hiding, but he jumped quickly in behind the umbrella. And the Tigers all caught hold of each other's tails, as they wrangled and scrambled, and so they found themselves in a ring round the tree. Then, when the Tigers were very wee and very far away, Little Black Sambo jumped up, and called out, "Oh! Tigers! why have you taken off all your nice clothes? Don't you want them any more?" But the Tigers only answered, "Gr-r-rrrr!"

Then Little Black Sambo said, "If you want them, say so, or I'll take them away." But the Tigers would not let go of each other's tails, and so they could only say "Gr-r-r-rrrrr!" So Little Black Sambo put on all his fine clothes again and walked off. And the Tigers were very, very angry, but still they would not let go of each other's tails. And they were so angry, that they ran round the tree, trying to eat each other up, and they ran faster and faster, till they were whirling round so fast that you couldn't see their legs at all. And they still ran faster and faster and faster, till they all just melted away, and there was nothing left but a great big pool of melted butter (or "ghi," as it is called in India) round the foot of the tree.

Now Black Jumbo was just coming home from his work, with a great big brass pot in his arms, and when he saw what was left of all the Tigers he said, "Oh! what lovely melted butter! I'll take that home to Black Mumbo for her to cook with." So he put it all into the great big brass pot, and took it home to Black Mumbo to cook with.

When Black Mumbo saw the melted butter, wasn't she pleased! "Now," said she, "we'll all have pancakes for supper!" So she got flour and eggs and milk and sugar and butter, and she made a huge big plate of most lovely pancakes. And she fried them in the melted butter which the Tigers had made, and they were just as yellow and brown as little Tigers.

And then they all sat down to supper. And Black Mumbo ate Twenty-seven pancakes, and Black Jumbo ate Fifty-five but Little Black Sambo ate a Hundred and Sixty-nine, because he was so hungry.

Subtopic Option Four:
American civil rights leaders perpetrate and/or terminate stereotypes of blacks..

Malcolm X. Screenplay by Arnold Perl. Dir. Spike Lee. Warner Bros., 1992.

Malcolm Little's pre-civil rights leader background provides a portrait of how white society has attacked and stereotyped blacks in America. Without a doubt, Malcolm experienced much more stereotyping than most folks ever see in a lifetime. But as you watch the events that shaped Malcolm before he became a civil rights leader, prepare to ask yourself whether his civil rights ideas perpetrated or terminated the very same stereotypes that he suffered from all his life.

916-1127: The Story Of Malcolm's Grandmother

- What happened to Malcolm's grandmother?
- How did this affect his mother, who was very pale skinned?
- How did this affect Malcolm's desire to get "his hands on the white man's prize—the white woman"?
- What stereotype does Malcolm feel himself tempted to fall into as a result of this desire?

2420-2712: The Story of Malcolm's Family And His Schooling

- On what grounds did the white-operated welfare agency split up Malcolm's family—and what stereotypical accusation did the welfare lady level at Malcolm to support the need for the split?
- His schoolmaster says, "A _____ is no realistic goal for a nigger...you're good with your hands. You should be a _____. Jesus was a _____." What stereotype does this pound into Malcolm's head?

4925-5111: The Story of Malcolm's Father

- The KKK would have preferred that Malcolm's father acted more like an Uncle Tom instead of sermonizing about his anger at society's racial injustices. How did the Klan deal with Malcolm's father?
- Through what stereotype did they view his father as when they said, "We warned you about all that garbage preaching, stirring up all the good niggers"?

11150-11815: Malcolm's Imprisonment

- Malcolm was jailed 10 years for sleeping with a white woman who seduced him? While no crime was committed, what stereotype probably made his sentence so long?
- Malcolm's Muslim teacher teaches him the stereotypical dictionary definitions of *black*:
h_____ outrageously w_____ f_____
- What stereotype do these meanings reinforce?
- Bembrly, Malcolm's Muslim teacher, is not impressed with Jackie Robinson's admission into the majors as a sign that blacks are gaining equality in society: "They let us s_____ and d_____ and s_____, but that doesn't erase the worst crime in history." To Bembrly, athletic achievements in the white man's world just perpetuate which stereotype?

Part 2: 2115-2900: Malcolm's Plan For Social Equality In The 1960's

This is Malcolm as an Islamic civil rights leader. Do the quotes below cast him as a perpetuator or terminator of the Nat stereotype that he has suffered from all his life?

- Malcolm X: "All white men are d_____."
- Dr. Passon: "Why do you teach Black Supremacy? Why do you teach h_____?"
- Malcolm X: "We've been taught that it is God-like to turn the other cheek to those who brutalize us...that we ought to pray for our e_____. No, no, that's not intelligent."

- Reporter: “Do you believe all black people should be armed?” Malcolm X, “One of your people once said, ‘Praise the Lord and pass the a _____, and that’s how you think.’”
- White college student: ”What can I do to help your cause?” Malcolm X: “N_____.”

Complete the matching chart below and then decide which leader’s approach to Civil Rights reform did more to perpetrate and which did more to terminate black stereotypes in America.

Consider this *Youtube* link on Malcolm X as you reflect on this subtopic. Which leader perpetuated stereotypes, which terminated?

Malcolm X on Dr. Martin Luther King

<http://www.youtube.com/watch?v=eQ3rSXw5Rbo>

“The white man pays Reverend Martin Luther King, subsidizes Reverend Martin Luther King, so that Reverend Martin Luther King can continue to teach the Negroes to be defenseless. That's what you mean by non-violent: be defenseless. Be defenseless in the face of one of the most cruel beasts that have ever taken a people into captivity. That's this American white man. And they have proved it throughout the country by the police dogs and the police clubs. A hundred years ago they used to put on a white sheet and use a bloodhound against Negroes. Today they've taken off the white sheet and put on police uniforms, they've traded in the bloodhounds for police dogs, and they're still doing the same thing. And just as Uncle Tom, back during slavery, used to keep the Negroes from resisting the bloodhound, or resisting the Ku Klux Klan, by teaching them to love their enemy, or pray for those who use them spitefully, today Martin Luther King is just a 20th century or modern Uncle Tom, or a religious Uncle Tom, who is doing the same thing today, to keep Negroes defenseless in the face of an attack, [the way] Uncle Tom did on the plantation to keep those Negroes defenseless in the face of the attacks of the Klan in that day.”

Malcolm X		Martin Luther King
	Should the races integrate or segregate to achieve equality?	
	What role should religion play in reaching the goal?	
	How should protests be conducted?	
	With what stereotype did each leader become associated?	

- A. Integration of the races is the way to social equality.
- B. Non-violently...using “peaceful resistance,” like refusing to sit at the back of the bus.
- C. Create a separate--and if necessary—a militant “Nation of Islam” within the U.S. to oppose the white men who control America. It is not wise to love an enemy “who has attacked you and raped your women for 400 years.”
- D. Perceived by some blacks as an Uncle Tom, a “house negro” kissing up to the white master.
- E. “By any means necessary”—which may include blowing up the bus or rioting.
- F. Segregation of the races is the only way to equality as long as the white man is in power.
- G. Follow Christianity’s command to “love your enemy” so that gradually the white man is shamed into seeing his injustices and feeling sympathy for blacks.
- H. Perceived by whites as a Nat, an angry “field negro” rising up violently against them.

Pronoun Agreement And Usage

PRONOUN-ANTECEDENT AGREEMENT

Just as subjects agree with their verbs in terms of being singular or plural, **pronouns** agree with the words that they refer to--their **antecedents**.

What is a pronoun? A pronoun is any word that refers to a noun--*it, they, she, he, their*, and many more. The following chart summarizes which pronouns match [or agree with] singular and plural antecedents.

SINGULAR PRONOUNS	PLURAL PRONOUNS
any words ending with <i>-one</i> or <i>-body</i> : <i>anyone/anybody, someone/somebody, no one/nobody, everyone/everybody, one, each</i>	<i>several, many, both, few</i>
<i>either/neither</i> <i>the word after the or/nor makes it singular or plural</i>	<i>either/neither</i> <i>the word after the or/nor makes it singular or plural</i> <i>and always makes the pronouns plural</i>
<i>he, him, his, she, her, hers, it, its, I, me, mine, himself, herself, itself, myself</i>	<i>they, them, their, themselves</i>

*A note about gender. It is traditional to use the male pronoun [he, him, his] whenever gender is unclear. However, using "his or her" is becoming increasingly acceptable. It is a good idea to ask professors in college which form they prefer. [*Everybody lost his mind or Everybody lost his or her mind.*]

Select the pronouns below that agree with their italicized antecedents:

Each teacher at Tyrone High prepares [their/his] own lessons. However, *both* the science and math teacher combine [their/his] expertise in team-teaching several times each year. *Neither* the English *nor* the Social Studies teacher at my grade level arranges [their/her] instruction in this way, which makes both women less effective teachers in my opinion. *Everybody* in class knows [their/his] responsibility is to stay awake in these classes, but it gets tough on days when teachers lecture for 45 minutes straight. Not *one* of the students in these classes can keep [their/his] eyes open for long.

See next page.

PRONOUN CASE

Most languages have **cases**, [that is, rules for whether words are used as subjects, objects, or possessives]. The words *he* [**nominative case**], *him* [**objective case**], and *his* [**possessive case**] reflect our three major cases. Most of the time, our ears are effective at selecting the proper case. For example, few of us would say, “I don’t like *he*” or “*Him* is the bad guy” or “Give me *him* gun.” So why study pronoun case? The answer is that on some occasions our ears become confused, especially when we encounter **compound subjects or objects** like these:

Sally and [I/me] read the book together.

I kissed Sally and [her/she] at the party.

Many folks get confused in such situations. To avoid confusion over case in compound situations like these, use a little trick called **the cover method**. Simply cover the other word in the compound pair and say the rest of the sentence aloud. Your ear will then be able to pick out the correct case easily. Let’s try it with the examples on the previous page.

Now, select the pronouns that are in the correct case:

1. My mother and [I/me] will drive to Maine.
2. [We/Us] three are in the advanced class.
3. You and [I/me] can continue reading when Tia and [he/him] finish.
4. Either Guy or [he/him] will be elected president.
5. He showed you and [she/her] a fine example of sportsmanship.
6. You must have dinner with Gene and [I/me] sometime.
7. Can I rely on Mr. Albright and [them/they] for the food?

#14 [College Prep Essay Exam 'B'] Assessing African-American Stereotypes



Assess whether American painters, writers, comedians, and civil rights leaders have either perpetrated or terminated African-American stereotypes.



Name:
Date:
Period:
Title:

BONUS

+ [1 2 3] Underlined Vocabulary, 3 maximum
+2 Extra Catchy Title

/20 FOCUS	
5	Does the TS appears at the end of the first paragraph?
5	Does the TS list 2 or 3 subtopics?
5	Do the first sentences of each subtopic paragraph echo highlighted subtopics in the TS?
5	Does any randomly selected sentence relate directly to the stated subtopic?
/20 CONTENT	
10	Is the essay 3.5 pages long?
10	Are 3 citations highlighted after 3 direct quotes?
/20 ORGANIZATION	
10	Are there 4 or 5 indented paragraphs total?
5	Does the introduction capture attention using a clear technique?
5	Is there a conclusion paragraph?
/20 STYLE	
20	How "college-like" does the style of subtopic paragraph #2 sound in terms of its word choices [vivid verbs], rhythm [parallelism], or sensory details?
15	
10	
5	
/20 CONVENTIONS Is the first subtopic paragraph totally free of:	
5	...capitalization errors? <i>cap</i>
5fragment / run-on errors? []-frag/run
10pronoun usage errors? <i>pro</i>
TOTAL POINTS = /100	

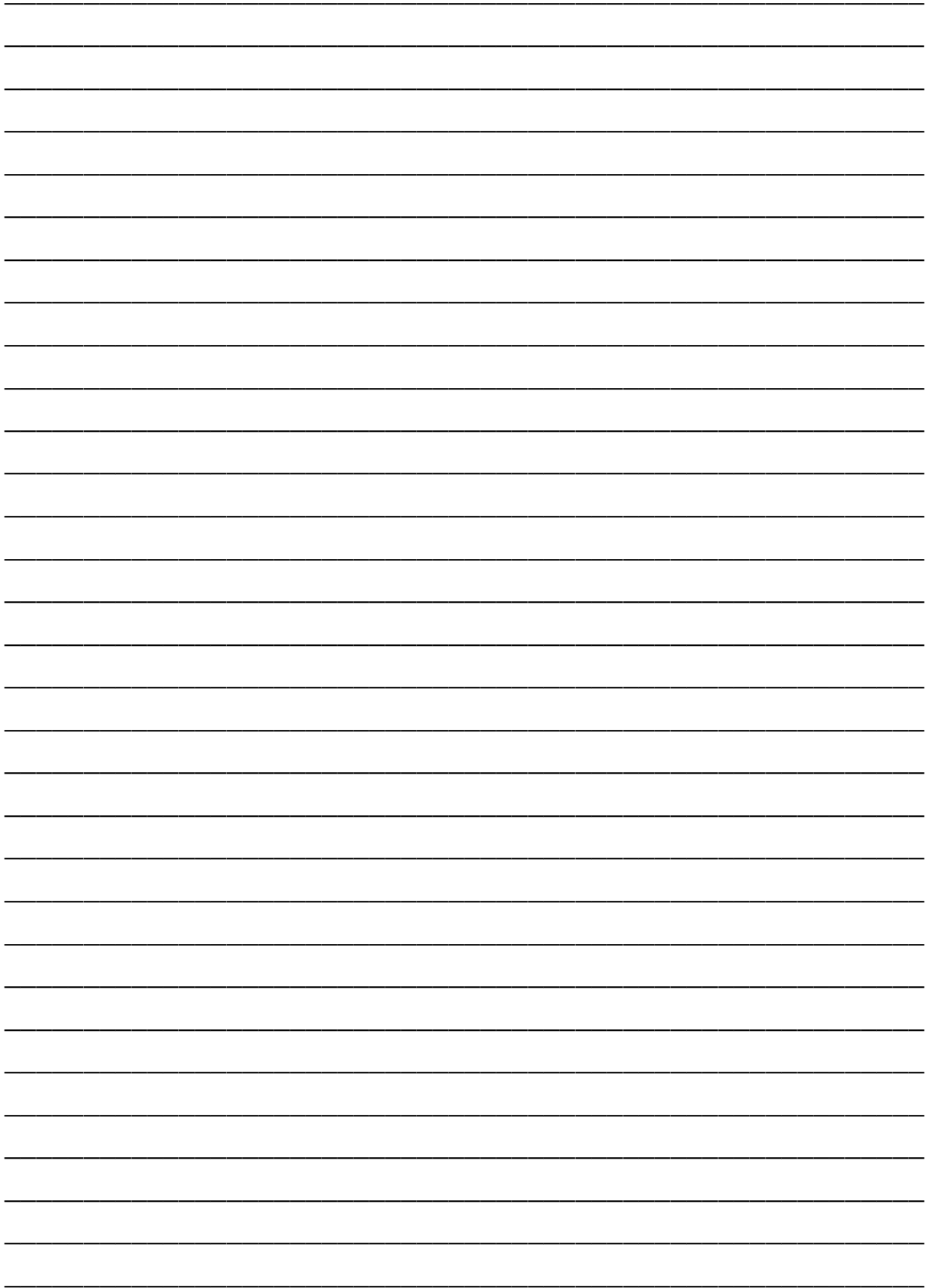
80% maximum: **Highlighted** citations [3 minimum]

#14

“

”

A series of horizontal lines for writing.



A series of horizontal lines for writing or drawing.