

**NOVEL/BOOK-LENGTH WORK (Fiction, Non-Fiction, Drama) PROPOSAL**

**Proposal Request Information**

Prior to filling out this form, please read the [Novel Adoption Proposal Checklist](#) (scroll down to the novel section) with pertinent policies regarding novel selection and adoption.

FOR DISTRICT USE ONLY FINAL COMMITTEE RECOMMENDED APPROVAL GRADE LEVELS:	11th and 12th
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**Section I**

To be filled out by requesting educator:

**Ia. REQUESTOR AND REVIEW TEAM INFORMATION**

School	Chaparral HS	
Date	5/10/23	
Requesting Educator Name	Heather Pitzel	
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Novel Adoption School Process Manager Name	Damon Larson	
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<b>Proposal Review Team Member</b>	<b>Reviewer's Name</b>	<b>Contact Information - email</b>
District Coordinator	Tracie King	tking@dcsdk12.org
Colleague	Wendi Kuntz	wendi.kuntz@dcsdk12.org
Parent #1	Joseph Culotta	joseph.culotta@dcsdk12.org
Parent #2	Jamie Callighan	jcallighan@dcsdk12.org

**Ib. BOOK INFORMATION**

Title of the proposed book	Master Harold and the Boys
Author (s)	Athol Fugard
Publisher	Penguin Random House / Vintage International
Edition	Play Script

ISBN number	9780307475206
Copyright date	1982
Course and/or subject area in which work will be used	English/Language Arts: Contemporary Literature, World Literature, International Baccalaureate Programme
Grade level(s)	11-12
Lexil Level Score (If you are unsure, please visit <a href="https://hub.lexile.com/fina-a-boo k/search">https://hub.lexile.com/fina-a-boo k/search</a> )	None available
Dates the book information was displayed at the school and posted on the school's website (2 week min.)	August 2023 for books on display at the school Announcement on the school website about all 4 texts all summer long and run in two Wolverine Weekly publications August-September
Date the book was communicated to the School Accountability Committee?	August 2023; SAC meeting Sept. 27

**Ic. NOVEL DESCRIPTION**

Please write a brief description of the novel in your own words and how it relates to the content and age group of students using this proposed book.

*This semi-autobiographical play focuses on a 17-year-old boy in apartheid South Africa who ultimately has to decide whether to assimilate into the racist attitudes of his country or to take a stand against it. The ending leaves the audience guessing, but because we know the story's autobiographical nature, we know the boy will make the right decision. Having taught this play abroad at international IB schools, I can attest to its continued relevance and interest for high school upperclassmen. I've also been surprised by how little students (across the globe) know about apartheid. The students can connect America's civil rights movement to the ending of apartheid and gain a more global understanding of the issue of discrimination and broaden their knowledge of world history.*

## Id. ALIGNMENT WITH DCD'S CURRICULUM

Please write a detailed description of how the novel **aligns to DCSD's Curriculum - Colorado Academic Standards (CAS) and Essential Skills:**

*(Please cite the specific CAS Grade Level Expectations and if applicable, the Evidence Outcomes (EOs) the novel will help address).*

Because CAS Grade Level Expectations are about skills such as Oral Expression and Listening, much of those skills are developed by the lessons created by a teacher and not the text itself. One area, however, that can be addressed by the text itself is Standard 2 where the CDE says on [page 6 of its CAS document](#) that “prepared graduates in reading, writing, and communicating” will “read a wide range of literary texts to build knowledge and to better understand the human experience.” This play meets that expectation. (The standards and EOs are copied below in red for easy reference.)

This play is relevant for junior and senior students who are approaching independence as adults and grappling with any current issue of the day, but particularly the intransigent issue of discrimination. The play's main character/protagonist is Hally, a 17-year-old boy in apartheid South Africa.

Because the play is set in South Africa, students will need to use context clues and some research to learn new vocabulary and references (EO b.i.).

Students examine the use of craft and structure for plays, for example setting and stage directions, and how those contribute to audience understanding of character development and theme (EO a.iii.). The one-act play uses the characters reminiscing about a kite-flying day when Hally was younger to foreshadow a revelation and conflict later in the play. There are stage directions for the actor as to how to deliver some lines and stage directions for things like a telephone ringing to interrupt the dialogue. The setting of a rainy day is also important for the discussion of kite-flying and the literary term “pathetic fallacy.”

The ending of the play addresses the EOs a.i. and b.ii. by having Sam say, “You know what that bench means now, and you can leave it any time you choose. All you've got to do is stand up and walk away from it. (Hally leaves.)” This ambiguity about what choices Hally will make allows for discussion of authorial choices and impact on the audience. The final dialogue of the play between Willie and Sam is “let's dream,” which students can connect to Martin Luther King's “I have a dream” speech. The play ends with the lyrics from a Sarah Vaughn song that alludes to Hally's youth.

The thematic topics of oppression, relationships, power, violence, and change give students the chance to “determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account” (EO a.ii.).

Teachers could use the [2010 film version](#) of the play (rated PG-13) to address EO c.i., which asks students to evaluate how each version affects interpretation.

**Evidence Outcomes for the 11th/12th grade band - Read a wide range of literary texts**

Students Can:

a. Use Key Ideas and Details to:

- i. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters

uncertain. (CCSS: RL.11-12.1)

ii. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text. (CCSS: RL.11-12.2)

iii. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (for example: where a story is set, how the action is ordered, how the characters are introduced and developed). (CCSS: RL.11-12.3)

b. Use Craft and Structure to:

i. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.) (CCSS: RL.11- 12.4)

ii. Analyze how an author's choices concerning how to structure specific parts of a text (for example: the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact. (CCSS: RL.11-12.5)

iii. Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (for example: satire, sarcasm, irony, or understatement). (CCSS: RL.11-12.6)

c. Use Integration of Knowledge and Ideas to:

i. By the end of 12th grade, analyze multiple interpretations of a story, drama, or poem (for example: recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (for example: a play by Shakespeare and/or a play by an American dramatist.) (adapted from CCSS: RL.11-12.7)

ii. By the end of 12th grade, demonstrate knowledge of foundational works of American literature, including how two or more texts from the same period treat similar themes or topics. (adapted from CCSS: RL.11- 12.9)

d. Use Range of Reading and Complexity of Text to:

i. By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. (CCSS: RL.11-12.10)

ii. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently. (CCSS RL.11-12.10)

Essential Questions:

1. How does form affect meaning?
2. How is literature a product of its time?
3. How do we analyze texts to deepen our understanding?

Essential Reasoning Skills:

1. Evaluate the ethical implications of a character's thinking or actions.
2. Examine texts through multiple critical lenses.
3. Rank the significance of multiple texts and justify the ranking.

Ie. **RECOMMENDATIONS**

Three recommendations, referrals or reviews must be included. Please use professional reviews (reviews from the School Library Journal, Kirkus, Booklist, Publisher's weekly etc.). The District Library Media Center will be happy to direct you to these sources. List the sources of the reviews below and attach copies of all reviews.

Review #1

Brustein, Robert. "Review of '*Master Harold* ... and the Boys.'" *Literature Resource Center*, Gale, 2021. *Gale Literature Resource Center*, [link.gale.com/apps/doc/H1420003056/LitRC?u=cast18629&sid=bookmark-LitRC&xid=effc3502](https://link.gale.com/apps/doc/H1420003056/LitRC?u=cast18629&sid=bookmark-LitRC&xid=effc3502). Accessed 22 May 2023. Originally published in *The New Republic*, vol. 186, no. 25, 23 June 1982, pp. 30-31.

Athol Fugard's "***Master Harold***" ... and the Boys (Lyceum Theater), like this South African playwright's other works, is distinguished more by his majestic spirit than by his artistic gifts. Fugard is not a dramatist of the first rank in a class with Beckett, Brecht, or even the late O'Neill—he makes no deep metaphysical probes, he fashions no striking poetic images, he doesn't change our way of looking at the world. His theatrical impulses are similar to those of Jean-Paul Sartre, Arthur Miller, Arnold Wesker—writers who put their craft at the service of an idea. Like them, Fugard is more interested in identifying social injustices and inequities than in transforming consciousness, which is to say that he is less a visionary poet than a man of great liberal conscience. Fugard's conscience, however, is a judicious instrument—scrupulous without being paralyzed, partial without being simplified. He avoids self-righteousness—the customary pitfall of such writing—by acknowledging that he may be implicated in his own indictments. If not the most inspired of contemporary playwrights, he certainly has the greatest heart, which makes him the most attractive character in his plays.

Fugard's compelling subject is the corrosive effect of apartheid on the spirit of South Africa; in ***Master Harold***, he may have found his quintessential racial anecdote. The play takes place in a grubby tea room in Port Elizabeth, tended by two black men, the sedate, dignified Sam and the slower-witted Willy. After a desultory opening during which Sam advises Willy about a dancing contest, they are joined by Hally, the schoolboy son of the white woman who owns the tea room. Hally is obviously very fond of Sam, who was a surrogate father to him during his childhood; he just as obviously detests his own father, a crippled, insensate barfly, now preparing to return home after an extended hospitalization. Although Hally believes in social progress and admires humanitarian reformers, the prospect of his father's return triggers extraordinary aggression in him. In the scorching concluding moments of the play, he insists that "the boys" call him "Master Harold," then tells a brutal racist joke and spits in Sam's face.

...

But the real spiritual beauty of the play comes from Fugard. ***Master Harold*** seems to be a much more personal statement than his other works; it also suggests that his obsession with the theme of racial injustice may be an expression of his own guilt, an act of expiation. Whatever the case, his writing continues to exude a sweetness and sanctity that more than compensates for what might be prosaic, rhetorical, or contrived about it. At this rate, Athol Fugard may become the first playwright in history to be a candidate for canonization.

Review #2

Lowry, Elizabeth. "The child is the father of the man: The corrosive and corrupting effects of apartheid." *TLS. Times Literary Supplement*, no. 6080, 11 Oct. 2019, p. 20. *Gale Literature Resource Center*, [link.gale.com/apps/doc/A631798202/LitRC?u=cast18629&sid=bookmark-LitRC&xid=75420987](https://link.gale.com/apps/doc/A631798202/LitRC?u=cast18629&sid=bookmark-LitRC&xid=75420987). Accessed 22 May 2023.

Apartheid might be dead, but this year it's been hellishly alive and well on the London stage, in off-West End revivals of the South African playwright Athol Fugard's *A Lesson from Aloes* and *Blood Knot*, and now, most movingly, in Roy Alexander Weise's production of *'Master Harold' ... and the Boys* at the National Theatre. It was written in 1982 and set in 1950, two years after the rise to power of the National Party, but the issues tackled by what is perhaps Fugard's best-known work institutional racism and the linguistic corruption that goes with it; state oppression and individual collusion--are still urgent.

...

Hally himself is dimly aware of this, and of the injustices enshrined in his own society, reassuring Sam and Willie that "every age ... had got its Social Reformer" and that "one day somebody is going to get up and give history a kick up the backside and get it going again". In the meantime, there's always the ballroom, with Sam's vision of "a world without collisions" in which everyone has learned "to dance life like champions". But in the real world the question of what makes a man, and a father for that matter, has to be answered. Hally's actual father, an abusive and alcoholic racist, is about to be released from hospital and the afternoon is punctuated by frantic phone calls between Hally and his mother as a terrified Hally tries to ensure that Dad doesn't come home. Then Sam, who has been his main source of parental love for years, reproves him for mocking "a cripple man", and Hally reacts with a gesture of rejection so brutal and annihilating that it made the first-night audience gasp.

Fugard's masterstroke is to expose apartheid's insidious warping, not just of the human psyche, but of language itself. Willie beats his girlfriend because if you are "a boy" in a system run by white men it is easier to lash out at black women. Hally thinks that he has become "a man" by violating his childhood bond with Sam, insisting on being addressed in future as "Master Harold"--but in so doing he becomes less than one; becomes, in fact, his own despised father.

...

When *'Master Harold' ... and the Boys* debuted at the Yale Repertory Theatre, Fugard was still banned in South Africa while Nelson Mandela languished in prison, with no prospect of release. Twelve years later, South Africa escaped the collision for which it seemed to be heading. All too often, though, as the play reminds us, the longed-for reformer doesn't come, and that obliterating rain just keeps on falling.

Review #3

Jordan, John O. "Life in the theatre: autobiography, politics, and romance in *'Master Harold' ... and the boys*." *Twentieth Century Literature*, vol. 39, no. 4, winter 1993, pp. 461+. *Gale Literature Resource Center*, [link.gale.com/apps/doc/A16087656/LitRC?u=cast18629&sid=bookmark-LitRC&xid=4b9f1406](https://link.gale.com/apps/doc/A16087656/LitRC?u=cast18629&sid=bookmark-LitRC&xid=4b9f1406). Accessed 19 May 2023.

'**Master Harold** ... and the Boys' is the most autobiographical of South African dramatist Athol Fugard's plays. The play alludes to the relationship between whites and blacks in South Africa, the autonomy of blacks and the utopian image of political and cultural solidarity of the blacks. This allusion can also be read as the autonomy of black township theater and Fugard's separation from it. Indeed, the play is the last of Fugard's collaborative works ...

To anyone familiar with Fugard's biography and Port Elizabeth background, the strongly confessional element in "**Master Harold**" has been evident since the play's first performance in 1982. Lest there be any doubt, however, the publication in 1983 of Fugard's *Notebooks: 1960-1977* made clear how extensively the story of Hally and Sam in the play draws upon real people and events. In an entry from 1961, Fugard sets down a "string of memories" (25) prompted by his encounter, years after their friendship had ended, with Sam Semela, the Basuto servant who worked for Fugard's mother first at the Jubilee Hotel and later at the St. George's Park cafe, both in Port Elizabeth. Fugard's brief recollection of Semela mentions many of the events that form the basic narrative of the play: the friendship between boy and man, the memory of their kite-flying, the rainy afternoon discussions of Eastern philosophy or Plato and Socrates, Sam's proficiency as a ballroom dancer, and the shameful, culminating incident when, after a trivial quarrel between them, the thirteen-year-old Fugard spat in his friend's face. "Don't suppose I will ever deal with the shame that overwhelmed me the second after I had done that," concludes the 1961 diarist (26). However shameful, perhaps the most surprising thing about this incident is that its young protagonist-turned-playwright should have waited over twenty years to exploit what seems like a ready-made dramatic plot, one particularly well suited for the tightly structured, limited-cast plays that he favored ...

Structurally, the play has three main sections: a prelude when Sam and Willie are alone on stage; a long middle section when Hally is on stage, storming around and "bumping" into people and things; and a brief postlude when Sam and Willie are again alone together. In the opening scene, although Hally is absent, his presence is marked by the single table and chair prepared for his arrival. As in the 1972 workshop exercise, the empty chair is a symbol of white power and privilege. Thematically, it is linked to the "Whites Only" bench in the kite-flying episode, whose significance Hally conveniently overlooks as he thinks of turning this incident into a short story. The chair is an important index of social power within the play as well. At the cafe only Hally is allowed to sit down; Sam and Willie must either stand or kneel. The only times that either of the two men is permitted to sit, lie, or stand on a chair occur during the two interludes when the play moves from the "white" space of the cafe (the real-time of the play's action) to the "black" space of the servants' quarters at the Jubilee Hotel (a flashback to the past) and the finals of the Eastern Province Open Ballroom Dancing Championships (a flash-forward to the future) ...

The final movement of the play, leading up to the spitting scene, displays Hally at his ugliest, as he rejects his father's surrogate and chooses instead to identify with the worst aspects of his natural father. Rather than trace Hally's thoughtless retreat into racism, however, it is more instructive to focus on Sam and Willie and on the transformation that they undergo at the end of the play. The transformation is most evident in Willie, who intervenes to stop Sam from hitting Hally and who renounces his own domestic violence toward his dance partner, Hilda. Whereas Hally refuses to learn from the "hell of a lot of teaching going on" in the play (59), Willie, on the contrary, does learn something important. The plausibility of Sam's self-restraint following the spitting scene--and the viability of non-violence generally as a response to apartheid, especially after 1976--has been questioned by Fugard's more militant critics, who see evidence in this crucial encounter of Fugard's classically liberal squeamishness about "armed struggle." Undoubtedly these critics are correct, and to defend

the play's conclusion by noting that it is set in 1950, when black violence was almost unimaginable, or by appealing to Fugard's biography ("It really happened that way") or to Sam's almost saintly character is to miss the point of such criticism. The play endorses non-violence and goes on to make its claim for black cultural autonomy in other terms, ones that inevitably will dissatisfy some audiences.

Nevertheless, it is important to recognize that the play does affirm black cultural autonomy and that it does so by giving its brief final scene to Sam and Willie. By this time Hally has left, rejecting Sam's offer of reconciliation and, in a petty gesture of racist distrust, removing the last few coins from the cash register. The work day is over. Sam has taken off his waiter's jacket in preparation for leaving, but Willie is not finished. As he has done before in the two interludes and, indeed, at the very beginning of the play, he initiates the action. His act is simple: he sacrifices his carfare home, puts money in the jukebox, and invites Sam to dance. "You lead. I follow," he says as the music begins and "the machine comes to life in the gray twilight, blushing its way through a spectrum of soft, romantic colors" (60). For the third and final time in the play, the white cafe is transformed into "black" space, but with some important differences. The white master has left, and the chairs, symbols of white power and privilege, have been stacked and moved aside. Sam and Willie dance, not for Hally's benefit, but for their own pleasure. Most important, perhaps, they dance not in a remembered past or an imagined future, but in the real time of the play's present action.

Thus the play ends with an image of dancing and with the recognition by a member of the black working class of an authentic black leader. (From the perspective of 1982, but not of 1950, Nelson Mandela is perhaps the "man of magnitude" whom both Hally and Sam are seeking. Sam's taking off his white jacket at the end of the play ever so faintly suggests the release of Mandela and other leaders from prison.) That the play should end with this utopian image of black political and cultural solidarity, rather than with a scene of violent confrontation, is no doubt a reflection of Fugard's "liberal" ideology, but it is no less a result of the generic conventions that govern the play. What are literary genres, after all, but world views?

Despite Hally's persistent efforts to turn the story into tragedy, and a rather squalid domestic tragedy at that, the genre to which "**Master Harold**" ultimately belongs is that of romance. As Fredric Jameson reminds us, following Northrop Frye, romance is "a wish-fulfillment or Utopian fantasy which aims at the transfiguration of the world of everyday life in such a way as to restore the conditions of some lost Eden, or to anticipate a future realm from which the old mortality and imperfections will have been effaced. Romance, therefore, does not involve the substitution of some more ideal realm for ordinary reality . . . but rather a process of transforming ordinary reality" (110, emphasis in the original). Romance, continues Jameson, typically involves a hero's struggle to overcome some curse or baleful spell cast upon the world. The romance antagonist is usually associated with "winter, darkness, confusion, sterility, moribund life, and old age, and the hero with spring, dawn, order, fertility, vigor, and youth" (Frye, qtd. in Jameson 111). In "**Master Harold**" the baleful spell is apartheid; its concrete manifestation is the gray rainy weather that persists throughout the play. Confirmation of the play's generic status comes early on, when, in response to Willie's question, "What's romance?", Sam answers simply: "Love story with happy ending" (5). Love story, happy ending, transfiguration of ordinary reality--all this and more are present when the jukebox comes to life and the two men begin to dance. Indeed, the tension between Hally's "tragic" emplotment of the day's incidents and Sam's "romance" version of those same events can be understood as a struggle between two world views, one that insists on repeating the mistakes of the past and another that seeks to heal and move beyond them. Within South Africa, the political



and ideological forces that correspond to those two world views are all too familiar ...

To the extent that the preceding speculations have merit, the final scene of "**Master Harold**" is all the more remarkable in that it provides an image not only of black political and cultural solidarity but of black theatre freed from its dependence on white sponsorship and collaboration. Fugard's willingness to recognize the coming of age of an independent black theatre and to write himself out of the picture adds force to the play's final celebratory vision. Fugard walks away from the end of the play, not in bitterness and defeat like Hally, but in full understanding that his presence is no longer needed. That this recognition contains sadness and a sense of loss is suggested by the words of the lullaby sung by Sarah Vaughan that plays as Sam and Willie dance: "Little man you're crying, / I know why you're blue, / Someone took your kiddy car away; / Better go to sleep now, / Little man you've had a busy day." The song's second verse, however, offers the promise of consolation for this loss along with the hope for a new beginning: "Johnny won your marbles, / Tell you what we'll do; / Dad will get you new ones right away; / Better go to sleep now, / Little man you've had a busy day" (60). Although it bids farewell to an important and busy phase in his career, the play by no means marks an end to Fugard's life in the theatre. Of his continued power and vitality as a dramatist, "**Master Harold**" . . . and the boys is itself the strongest proof.(2)

**SECTION II: Review Team Information**

Each review team member will complete an individual section for a formal review of the book based on your stakeholder perspective. All members of the site review team **MUST read** the proposed novel/book **prior to submission to the Curriculum, Instruction, and Assessment Director.**

**IIa. EVALUATION of Book (to be completed by requesting educator)**

The proposed novel...	Y/N	Examples/Justification Please be specific and give examples when applicable
is appropriate for the <a href="#">following</a> grade level(s)	Y	The protagonist is the same age as juniors/seniors who are also grappling with their own ideals, ethics, and politics.
requires parent permission for students to read the book?	N	While there is minor profanity and one use of a racially derogatory slur, it's on par with or less problematic than the classic <i>To Kill a Mockingbird</i> .
allows students to create meaning and make relevant connections to other knowledge and experience	Y	The historical setting of apartheid allows students to make connections to Jim Crow laws in the U.S. and the issue of bigotry in all its forms. They can also connect to the idea of having to make their own ethical decisions on the cusp of adulthood, considering the ambiguity of the ending. This play was also banned in S. Africa during apartheid, which allows for discussion of the role of artists and freedom of speech as well as book banning in the U.S. Additionally, the issues of colonialism, ethnocentrism, and Western perspective on African peoples and cultures can be broached. The role of education in creating new perspectives and eradicating bigotry can also be covered (eg Hally writes a paper that he thinks will vex his English teacher, and he talks about educating Willie and Sam, who don't have a formal education).
actively engages students through the text	Y	It's a one-act play with fast-paced dialogue that engages students with the relationships among the characters as well as political and historical issues.
Gives an opportunity for all students to access	Y	PDFs and audio versions are available as well as full performances online (this <a href="#">version</a> stars Matthew Broderick).
Is in alignment with <a href="#">Board File ADB on Education Equity</a> , AND contributes to an inclusive culture for all students?	Y	Because this text connects to U.S. history and discrimination more broadly, it allows for discussion of global progress toward inclusivity and equality.
<b>Recommend novel for adoption</b>		<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No

**IIb. EVALUATION of Book (to be completed by District Coordinator) Tracie King**

The proposed novel...	Y/N	Examples/Justification Please be specific and give examples when applicable
is appropriate for the <a href="#">following</a> grade level(s)	Y	The students reading the play are the same age as the protagonist.
requires parent permission for students to read the book?	N	
allows students to create meaning and make relevant connections to other knowledge and experience	Y	This play allows students to connect to bigotry and racism in the 60's and they can compare what they see and experience in their day-to-day lives.
actively engages students through the text	Y	This is a hard question to answer. I feel for the most part students will be engaged depending on how the play is presented in class.
Gives an opportunity for all students to access	Y	PDFs and audio versions are available as well as full performances online.
Is in alignment with <a href="#">Board File ADB on Education Equity</a> , AND contributes to an inclusive culture for all students?	Y	The text should help students connect with what discrimination is and the importance of equality.
<b>Recommend novel for adoption</b>	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	

**Iic. EVALUATION of Book (to be completed by a colleague)**

The proposed novel...	Y/N	<b>Examples/Justification</b> Please be specific and give examples when applicable
is appropriate for the <a href="#">following</a> grade level(s)	Y	Upper-level students (Jrs/Srs) since they can more easily wrangle with the issues and are comparable to the age of the younger character
requires parent permission for students to read the book?	N	While the play does use a slur relative to the time period, Jrs/Srs should be able to understand the context and the implications.
allows students to create meaning and make relevant connections to other knowledge and experience	Y	Racism/Sense of superiority over others is a human issue, one students need to grapple with as they search for their place in the world; the play helps them see it and consider it from their own perspective and era. As students who will soon be out of high school and making their own decisions, the play provides an opportunity to make meaning out of their own experiences.
actively engages students through the text	Y	It is a short read with a manageable vocabulary and moves quickly. It is also a different genre and thus the uniqueness of a play vs. a novel might be engaging. Also, since it is a play, reading aloud with a group would offer an opportunity for interaction /collaboration that is different from that of a novel and could easily accommodate various reading abilities.
Gives an opportunity for all students to access	Y	The length makes it more accessible, as does the variety of formats that are available for those who may need additional support.
Is in alignment with <a href="#">Board File ADB on Education Equity</a> , AND contributes to an inclusive culture for all students?	Y	This play does align with board policy. It's an opportunity for students to see a reflection of HUMAN issues and history and consider their own sense of belonging as well as that of others. The racial and even the implied financial/educational plot lines can foster conversation around historical and contemporary issues. The readability and relatability also align with board policy.
<b>Recommend novel for adoption</b>	<input type="checkbox"/> Yes <input type="checkbox"/> No	

**IId. EVALUATION of Book (to be completed by Parent #1)**

The proposed novel...	Y/N	Examples/Justification Please be specific and give examples when applicable
is appropriate for the <a href="#">following</a> grade level(s)	Y	This work would be relatable and appropriate for HS students (11/12)
requires parent permission for students to read the book?	N	I only observed some minor language and certainly some difficult subjects. When presented by an educator, however, this work would be on par with other approved works and would lend itself to powerful class discussion and engagement.
allows students to create meaning and make relevant connections to other knowledge and experience	Y	The subjects in this book are relatable and offer some views of other cultures, so there would be a strong mix of connection and openness associated with the work. Definitely plenty of fodder to make meaning
actively engages students through the text	Y	This work is engaging due to format (a play) and also is finely crafted. This opens opportunities to view a “Mentor Text” for writing and also is not intimidating due to length.
Gives an opportunity for all students to access	Y	The language and format would be accessible to HS students. There are .pdf, audio, and YouTube versions.
<b>Recommend novel for adoption</b>	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	

**IIe. EVALUATION of Book (to be completed by Parent #2)**

The proposed novel...	Y/N	Examples/Justification Please be specific and give examples when applicable
is appropriate for the <a href="#">following</a> grade level(s)	Y	This book is appropriate for 11/12th grade students. Students should be able to relate to the same coming-of-age time in their lives
requires parent permission for students to read the book?	N	The novel touches on a few sensitive subjects like racism and abuse but does so in a tactful and respectful manner. It could open a door to have mature conversations on the topic in a safe and educational setting.
allows students to create meaning and make relevant connections to other knowledge and experience	Y	The characters in the novel face struggles and challenges that I think all students can relate to. Emotions, personal growth and moral dilemmas are something students universally can relate to and this can provide an opportunity to reflect on their own lives and choices as well as think globally and promote empathy and social awareness.
actively engages students through the text	Y	It is a quick read and being in the format of a play allows you as the reader to feel more connected to the characters. Rather than reading about a character, the dialogue allows you to feel a part of the story.
Gives an opportunity for all students to access	Y	It is a short book and easy to read. The writing isn't complex and should be easy to read or follow for just about any high school student. There are audio versions on YouTube as well for students that need more assistance.
<b>Recommend novel for adoption</b>	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	

**SECTION III: Requestor/Educator & District Coordinator Level Process Review**

**IIIa. Grade Level Recommendations (to be collaborated on between Requesting Educator & District Coordinator based on recommendations made by the review team)**

Place initials in the columns indicating level of recommendation. Complete by initialing for every grade level indicated on the chart below. Please include justification if necessary for the level(s) of recommendation below the chart.

**Note: If approved by the Board of Education, this novel can be used by all educators in DCSD. Please consider the use of this book for all PK-12 grades, not just the grade or content you teach.**

Grade Level	Recommended	Recommended: Requires parent notification and consent: The novel/book may contain some mature content and themes	Not Recommended: Content inappropriate for grade level(s)
PK/K			TK, HP
1			TK, HP
2			TK, HP
3			TK, HP
4			TK, HP
5			TK, HP
6			TK, HP
7			TK, HP
8			TK, HP
9			TK, HP
10			TK, HP
11	TK, HP		
12	TK, HP		

**SECTION V: Signatures/Approvals**

**Va.**

Does the evaluating <i>Educator</i> recommend adoption of this book?	YES	NO
Date <u>Oct 09 2023</u>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Evaluating Educator Signature <u>Heather Pitzel</u>		

**Vb.**

Does the evaluating <i>Colleague</i> recommend adoption of this book?	YES	NO
Date <u>Oct 09 2023</u>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Evaluating Colleague Signature <u>Wendi Kuntz</u>		

**Vc.**

Does the evaluating <i>Parent #1</i> recommend adoption of this book?	YES	NO
Date <u>Oct 09 2023</u>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Evaluating Parent (#1) Signature <u>Joseph Culotta</u>		

**Vd.**

Does the evaluating <i>Parent (#2)</i> recommend adoption of this book?	YES	NO
Date <u>Oct 09 2023</u>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Evaluating Parent (#2) Signature <u>Jamie Callighan</u>		



**Ve.**

Does the evaluating educator's <b>Administrator</b> recommend adoption of this book?	YES	NO
Date <u>Oct 11 2023</u>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Administrator Signature <u>Greg Gatchey</u>		

**Vf.**

Does the <b>District Coordinator</b> certify that the information on this form accurately reflects the process followed at the site.	YES	NO
Date <u>Oct 09 2023</u>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
District Coordinator Signature <u>Tracie King</u>		

**Vg.**

Does the <b>Director of Library Programming</b> support adoption of this book?	YES	NO
Date <u>Oct 09 2023</u>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Director of Library Programming Signature <u>Tracie King</u>		

**Vh.**

Does the <b>DCSD Cabinet Member</b> support adoption of this book?	YES	NO
Date <u>Oct 11 2023</u>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
DCSD Cabinet Member Signature <u>Matt Reynolds</u>		

**SECTION VI: Superintendent's Approval**

**SUPERINTENDENT'S APPROVAL**

Does the Superintendent approve adoption of this book?	YES	NO
Date _____		
Superintendent Signature _____		

**SECTION VII: Board of Education Approval**

**BOARD OF EDUCATION APPROVAL**

Does the Board of Education approve adoption of this book?	YES	NO
Date _____		
Board of Education Signature _____		

**OFFICE USE**


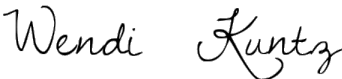

	DATE	INITIALS
Approved novel list updated (including recommended grade level)		
Approved form with BOE signatures scanned to CIA folder on District server		

## Document Details

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