

**Macomb Collaborative: Thematic Units to Teach Michigan’s ELA GLCE’s
Unit 7.2—Pre-Reading Assessment—Answers**

Disposition: Persistent Pursuits—**Theme:** Persistence and desire prevail in the face of opposition.
Excerpt from *Glory Road* by Christopher Cleveland (Genre: Drama)

Directions: Read the following excerpt of *Glory Road*. Then answer the questions that follow.

EXT. OKLAHOMA – SERIES OF IMAGES – 1950-S – DAY

LITTLE JIMMY DICKENS’ plays “Country Boy”. We see FARMERS and OIL WELLS, RAILROAD TRACKS in a dusty landscape.

INT. BEDROOM – SOMEWHERE IN ENID, OKLAHOMA – DAY

DON HASKINS, a tall, Oklahoma boy, 18, dresses in a bad rental tuxedo for the prom, admiring the velveteen lapels.

EXT. “ENID FEED AND GRAIN STORE” – SAME TIME

A “WHITES ONLY” drinking fountain. A sign reads: “You Breed It, We’ll Feed It!” HERMAN CARR, 18, handsome, black, unloads grain bags as CONVERTIBLES barrel past with laughing, white HIGH SCHOOL PROM KIDS. He watches with yearning. The store’s owner comes out. Carr quickly turns back to his work.

INT. ENID HIGH SCHOOL GYM AND AUDITORIUM – THAT SAME NIGHT

TEENS dance to COUNTRY MUSIC. A line at the GIRLS ROOM. Mary GORMAN, 17 and pretty, comes out and goes to the punch bowl looking for someone. We hear a BOUNCING BASKETBALL. She moves to a CURTAIN dividing the auditorium and peeks BEHIND IT.

ON THE OTHER SIDE: Don Haskins obsessively drills free throws into a hoop. She rolls her eyes and smiles.

MARY

Don Haskins! Come on. Dance with me.

LATER ON THE DANCE FLOOR... Haskins and Mary dance together.

HASKINS

(heavy Oklahoma drawl)
I’m sure havin’ a good time, Mary.

MARY

Me, too, Don.

HASKINS

Did I tell you I got accepted to A & M?

MARY

Just about ten times tonight.

HASKINS

Guess I’m just excited.

MARY

Oh, it'll be nice for you. Goin' off to college. Much as you love to play basketball. Sometimes I think there's nothing you love more...

HASKINS

No, Mary, I - - I love you... too... Fact is, there's somethin' I'm wantin' to ask a long time now—and I don't always say things right—but Mary, you're my girl. I want to spend my life with you—will you marry me?

MARY

(a slow beaming smile)

Guess I'll take second place-- for now.

He picks her up and twirls her in the air on the dance floor.

EXT. ENID FEED AND GRAIN - LOADING AREA - NEXT DAY

Haskins and Carr play basketball behind the store.

CARR

Brother, you fall hard. But-- Mary's a nice girl. She'll make you a good wife.

HASKINS

Yeah. Yeah. Come on. Last point

Carr lifts off with breathtaking agility. The BALL floats through the net. Haskins groans. Carr grins back.

CARR

You hate to lose, man.

HASKINS

I don't hate to lose, I just like to win. My Daddy always drummed it into me. 'You play to win'.

CARR

(looks at basket; thoughtful) You ever get that feeling when you're playing?—That feeling like you're moving like Sam Cooke sings. Sounds funny, but when I play-- I feel like that.

HASKINS

Sam Cooke? Is he from Enid?

CARR

Brother, you one Okie.

HASKINS

Well, make fun, but I ain't never felt like that. But I reckon' I don't play like you neither. I sure'll be glad when I can play with you not against your skinny butt. Did you get your Letter yet from A & M?

CARR

We ain't gonna be playin' together.

HASKINS

What do you mean?

CARR

I got my letter. They don't play black folk. Told me to stay home and work my job.

HASKINS

They can't do that! You're the best player in the state.

CARR

Guess that don't matter.

HASKINS

Well—if you ain't goin' neither am I!

CARR

Stop talkin' like a fool, man! Playin' basketball's your life. You better be goin'! At least--
At least one of us--...

HASKINS

(pained for him) What are you gonna do now, Herman?

CARR

I'll be alright. You know. That's just how it goes. Wasn't my time.

HASKINS

But it just ain't right. Wish there was somethin' I could do.

CARR

Play for me, Don. You make it big, alright? You go all the way, Don.

Don nods. Carr pulls him in, emotional. They embrace.

HASKINS

I better go now.

Carr nods, tight. Don turns to his car. He gets in and starts the engine. Carr comes out as Don pulls away. Don looks in the mirror and sees Carr on the sidewalk, broom in hand, next to the "Whites Only" drinking fountain.

INT. OKLAHOMA A & M – SPORTS ARENA – TWO YEARS LATER

Mary is in the stands, cradling a newborn. She watches Haskins sink a shot. The crowd goes wild. The opposition loses the ball and Haskins goes after it fiercely, COLLIDING with a TEXAS player. The crowd rises as Haskins FALLS BACK, hitting on his elbow. Mary gasps. Don lies writhing, clasping his arm.

INT. BUICK – MOVING – TEXAS HIGHWAY – DAY

Don drives to BUCK OWENS and ROSE MADDOX'S "Mental Cruelty". Mary holds a NEW BABY in her arms. Their FIRST SON bounces in the back as they pass a sign: "BENJAMIN, TEXAS. POP 250."

HASKINS

It'll be great, honey! I'll coach. We'll have a house with a yard for the kids! They'll even let me drive the bus to make ends meet! Honey, it'll be paradise!

INT. GYM – FORT WORTH – STATE CHAMPIONSHIP – MONTHS LATER

Haskins exhorts the BENJAMIN GIRLS TEAM playing the DEFENDING STATE CHAMPS. The clock runs down as the crowd, cheers.

HASKINS

Winnaker! Get on Robinson! Play the ball! What are you doin' out there! You're not stickin' to your man. What are you, a bunch of girls? Come on, hustle.

IN THE CROWD. GEORGE MCCARTY, a COLLEGIATE ATHLETIC DIRECTOR sits watching Haskins with interest.

The BUZZER SOUNDS. The girls leap in the air. Swarming around Haskins, they try to LIFT the big man on their shoulders, but quickly collapse under his weight.

INT. HASKINS HOUSE – LIVING ROOM – NIGHT

TROPHIES LINE A SHELF. Don watches TV. On screen is a NCAA GAME: ADOLPH RUPP, the legendary coach of the “Kentucky Wildcats”, plays an arena full of screaming fans.

TELEVISION ANNOUNCER (V.O.)

The ‘Baron of the Bluegrass’, Adolph Rupp, does it again! Winning the Southern conference berth and returning to the NCAA Tournament for the thirtieth time. The question now is: can Rupp, the greatest coach in the game, win an unprecedented fifth National Championship?

Haskins flicks off the TV, moody as Mary enters.

HASKINS

There’s gotta be more than this, Mary. More than Benjamin, Texas.

MARY

Always restless. Always gotta have better. You got a family now. You’re a winning coach. Is that so bad?

INT. HASKINS HOUSE – DAY

ON THE TELEVISION we see young BILL COSBY and ROBERT CULP as gun toting partners in the “I Spy” series. THROUGH THE WINDOW OUTSIDE... Don is coaching his three year old son, MARK.

HASKINS

Come on! I pass, you catch and put it up!

Don zips a ridiculous pass at Mark. It bounces off his chest.

HASKINS

Catch it with your hands—not your arms!

Directions: Answer the questions below, basing your answers on the excerpt from *Glory Road*.

1. In this selection, EXT. is an abbreviation for which of the following words?

(R.NT.07.02 P)

- A. extreme
- B. extend
- C. external *
- D. extinct

2. Read the following lines from the script. (R.NT.07.02 P)

INT. BEDROOM - SOMEWHERE IN ENID, OKLAHOMA - DAY

DON HASKINS, a tall Oklahoma boy, 18, dresses in a bad rental tuxedo for the prom, admiring the velveteen lapels.

The lines above provide directions to the

- A. costume designer.
- B. camera person.
- C. director and actor.
- D. all of the above. *

3. Why does the script most likely juxtapose (positioning close together or side by side) shots of Don and Carr? (R.NT.07.03 P)

- A. emphasize friendship
- B. emphasize race *
- C. emphasize country
- D. emphasize family

4. What is the primary problem introduced in this excerpt? (R.NT.07.02 P)

- A. Don wants Mary to marry him.
- B. Don ranks basketball over Mary.
- C. A & M does not play black players. *
- D. Don is going to turn down A & M.

5. Parentheses are used in this portion of the script to provide which of the following with directions? (R.IT.07.03 P)

- A. choreographer
- B. costume designer
- C. director
- D. actor *

6. Which of the following best reveals the passing of time to the audience? (R.NT.07.02 P)

- A. **SPORTS ARENA - TWO YEARS LATER**
- B. Mary is in the stands, cradling a newborn. *
- C. **INT. OKLAHOMA A & M**
- D. Don lies writhing, clasping his arm.

7. Which of the following words would Mary most likely use to describe Don?(R.NT.07.02 P)
- A. offensive
 - B. accident prone
 - C. untalented
 - D. never satisfied *
8. Why did the scriptwriter most likely choose *I Spy* to play on the television? (R.NT.07.04 P)
- A. portrays gun toting partners
 - B. portrays black and white partnership*
 - C. provides historical accuracy
 - D. provides a realistic setting to the scene
9. Which of the following most impacted Don’s desire to win? (R.NT.07.02 P)
- A. Herman Carr
 - B. Adolph Ruff
 - C. his father *
 - D. his coach
10. Given the theme of separate but not equal introduced in this excerpt, what do you think might happen? Give specific examples and details from the text to support your points. (R.NT.07.01 P) (3 possible point, scored with the following rubric)

An effective answer will note that within the first several shots, the audience is provided with a view of a “Whites Only” drinking fountain. In the same scene, the audience views Herman Carr, an 18 year old black man, watching white kids drive to the prom. These two shots introduce the audience to the injustices of race during the 1950s. The attention to race continues and foreshadows a recurring topic of the script. For example, Haskin and Carr play basketball. Haskin has been accepted to A & M, but Carr has been informed A & M does not play black players. The game ends with Carr stating, “Play for me, Don. You make it big, alright? You go all the way, Don.” Suddenly, Don has become the chosen one, the one who plays for those who cannot play. Carr’s words foreshadow a grave responsibility and accountability for Don. Carr’s words are a challenge and foreshadow obstacles ahead.

The reader may conclude given Carr’s words and Don’s successes that a future championship team may emerge where color is not viewed as “separate but equal.”

MISD ELA Pre-Assessment Rubric **R.CS.07.01 P**

	3 (complete)	2 (partial)	1 (minimal)
<p><u>Traits:</u> <u>Content</u></p> <ul style="list-style-type: none"> ▪ Answers question ▪ Uses relevant details from text to support answer ▪ Stays on topic <p>W.PR.07.01 P, WPR.07.02 P, W.PR.07.04 P</p>	<p>Answer is relevant with many details and examples.</p>	<p>Answer is relevant but has few details to support or explain the answer.</p>	<p>Answers question with misinterpretation. Little or no relevance to text or question. Ideas and content are not developed or connected.</p>
<p><u>Organization</u></p> <ul style="list-style-type: none"> ▪ Restatement (Beginning) ▪ Details in support (Middle) ▪ Conclusion (End) <p>W.PR.07.03 P</p>	<p>Student restates the question in his/her own words. Details support point. Response is written in a logical sequence that makes connections.</p>	<p>Student restates the question in the answer. Events are retold in a somewhat disconnected structure.</p>	<p>Students answer either “yes,” “no,” or “I agree” without reference to the question. Writing lacks sequence.</p>
<p><u>Style/Voice</u></p> <ul style="list-style-type: none"> ▪ Uses quotes to support, ▪ Concludes with prediction characters feelings, opinions, etc... <p>W.PS.07.01 P</p>	<p>Word choice is precise. Uses quotes effectively. Conclusion engages the reader.</p>	<p>Vocabulary is basic. May use quotations, but reference is unclear. Conclusion is partially successful.</p>	<p>Vocabulary is limited. Quotations are not used. The conclusion is ineffective or does not exist.</p>
<p><u>Conventions/Presentation</u></p> <ul style="list-style-type: none"> ▪ Writing is neat. ▪ Uses proper conventions <p>W.PR.07.05 P, W.GR.07.01 P, W.SP.07.01 P, W.HW.07.01</p>	<p>Presentation makes the writing inviting. Writing shows control over conventions.</p>	<p>Writing is readable. Errors in conventions do not distract from meaning.</p>	<p>Writing may not be legible. Errors in conventions distract from meaning.</p>