

AN
EDUCATOR'S
GUIDE TO



**TWO CIVIL RIGHTS MOMENTS DECADES APART.
ONE SYSTEM OF PROGRESS AND REGRESS.**



A NOTE FROM THE WRITER OF THE GUIDE

All You Have To Do is an eye-opening novel that explores the lives of two characters and two critical moments in history, separated by almost three decades. The purpose of this educator's guide is to support students as scholars, researchers, and, as educator Ernest Morell states, "producers and consumers of knowledge." This guide engages young readers as knowledge-holders and supports their thinking about the book and the world. Educators and caregivers are encouraged to guide students in discourse and collective meaning-making that supports them in developing a deepened understanding of the systemic racism of the past and how it thrives in the present. It is through such reading and discourse that students can develop the tools they'll need to become agents of change who work to disrupt oppression in all of its forms.

Whether students are reading this novel as a whole class share or in book clubs, this guide has been created to support reading and discussions. Count on students being challenged and changed by reading *All You Have To Do* and the courageous conversations they'll have about this book.

The sign of a dynamic, liberatory English Language Arts classroom is students taking agency of their literate lives. To nurture a more fluid power dynamic between students and teachers, encourage student ownership as readers and discussants. This means that while numerous discussion questions are provided in this guide, ultimately students drive decisions around what they choose to talk about and for how long. Without autonomy and choice, student discussions can become stagnant and peter out quickly. Avoid the urge to micromanage and control conversations about this text. Instead, see your role as a facilitator and a coach, and work with students to cultivate a vibrant reading experience of *All You Have To Do*.



This guide was written by **DR. SONJA CHERRY-PAUL**, founder of Red Clay Educators, adapter of the #1 *New York Times* bestseller *Stamped (For Kids)* and the author of several books for educators to support reading and writing instruction. An educator with more than twenty years of classroom experience, she is codirector of the [Institute for Racial Equity in Literacy](#) and of the [Teach Black History All Year Institute](#). She is also the executive producer and host of [The Black Creators Series](#), an education-focused platform that highlights the work of Black authors and illustrators. Sonja provides professional development for schools and organizations on advancing the work of antiracism.

EDUCATORS:

THINGS TO CONSIDER

TEACHING ABOUT RACE AND RACISM

Prior to students reading and discussing *All You Have To Do* in their classroom with peers, it's critical that educators take into consideration the work before the work. This involves setting up conditions prior to beginning and carrying them throughout the reading of this book to create a safe and supportive environment, particularly for Black students.

AFFIRMATION

Even and especially when students are reading about vicious racism toward Black Americans, it is critical to do the work of affirming Black identities. *All You Have To Do* offers numerous opportunities to do so. Echoed across the research is the importance of Black students developing strong racial and cultural identities and the critical role of schools in fostering such development. White students also need to see Blackness affirmed in the books they read and in classroom teachings. Make sure that teachings and discussions about Black people aren't grounded in oppression and victimization. Point out the rich examples of resistance, resilience, community, family, love, joy, and genius that Black characters in this story, and in the world, exude, experience, and express.

AWARENESS

Research also makes clear the importance of teaching that provides students opportunities to develop their awareness of injustices. Reading *All You Have To Do* and the critical conversations that can emerge during discussions of this book support students in the work of identifying sociocultural issues not only in the text, but in their lives. Make sure that students are able to read and recognize racism beyond individual acts of hate and to identify examples of systemic racism. These kinds of consciousness-raising teaching and discussions help students to understand how oppression works and to acquire the tools to disrupt the status quo.

AGREEMENTS

It is important to cultivate safe and brave spaces for students to talk about race. In order to have productive conversations about race and racism, establish community agreements that you and your students commit to. There are several options and free resources that can be accessed to help educators establish agreements. [Learning for Justice](#) offers support for facilitating critical conversations with students.

AGREEMENTS (Cont'd)

Facing History & Ourselves provides guidance for creating a classroom contract. You might even co-construct agreements together as a class community. *Mindful Schools* provides prompts and guidance for co-constructing community agreements with students.

Part of the coaching you'll do during discussions about *All You Have To Do* includes reminding students to practice the community agreements, and to reflect on whether their classroom is a space that is encouraging of all students and, if not, what they will do to foster conditions that create this. The amount of work you do to establish community agreements and help students matters tremendously. Asking students to help create the kind of space that is supportive of everyone will make it possible for you to admire the agency of your students and work as a facilitator as they practice and develop reading and discussion skills.

MITIGATING TRAUMA

It is important to be aware that the N-word is used numerous times throughout *All You Have To Do*. In order to truly cultivate safe spaces in the classroom as students read and discuss this book, it must be explicitly stated and agreed upon that this word is not said by any student, nor by their teachers.

Acknowledge that the N-word is imbued with a history of hate, violence, and trauma inflicted upon Black people in the United States. And while there has been a reclaiming and repurposing of this word by Black people, because of the legacy of racism in the United States it is irresponsible and unacceptable for white people to use this term. Assure students that it is not one that will be used in a school setting by anyone.

For white educators and caregivers looking to gain a clearer understanding about why they should not use the N-word, author and journalist Ta-Nehisi Coates provides keen insights. Coates explains why white people especially should not say the N-word and provides examples of many words said within groups and communities that are not acceptable for outsiders to use. He goes on to explain that the experience of white people not being able to use the N-word is an insightful one. "It will give you just a little peek into the world of what it means to be Black. Because to be Black is to walk through the world and watch people doing things that you cannot do, that you can't join in and do. So I think there's actually a lot to be learned from refraining."

Educators might say to students prior to reading *All You Have To Do*, "This story uses the N-word multiple times to provide a window into the environmental conditions Black people faced in the time period and in the locations where the story is taking place. It's important to know that this word has been used viciously toward Black people even before the time period of this story. And it is also used this way today. Black people are not a monolith. Although the N-word has been reclaimed and repurposed by many Black people, it is not necessarily embraced by all Black people. Because of the hatred and violence associated with this word, we will not use it in any form in our classroom and school. Our classroom and school cannot be a safe place for all students if this word is used. And if our classrooms and school are not safe, then we are unable to learn and to thrive."

MITIGATING TRAUMA (Cont'd)

It is also important for educators and caregivers to be aware of antiquated racial terms used in *All You Have To Do* such as “colored” and “Negro.” Be prepared to support students in understanding that these terms are not used today to refer to individuals or groups of people, and can be offensive. When referring aloud to sections of the novel that use these terms, readers can replace them with the words Black and African American. Explain also that while the terms Black and African American are often used interchangeably, Black people exist all over the world and therefore Black does not always mean African American. For the purposes of this guide, both Black and African American are used to refer to people born in the United States who are most likely descendants from enslaved Africans. It is important to note that racial identity is personal and nuanced. For a variety of complex reasons, some people prefer one term over another or identify as both.

AFFINITY GROUPS

You might also consider the power and purpose of affinity group spaces during the reading and discussing of *All You Have To Do*. For Black students in predominantly white schools, feeling isolated and othered in these contexts can be a daily experience. Being part of an affinity group can support Black students as they read about a fictionalized Black family who experiences racism, while also navigating racism in their own lives. Learning for Justice’s [Toolkit for Making Space](#) provides further information on creating affinity groups and facilitating these spaces.

As you and your students prepare to read, please consider this: *All You Have To Do* shouldn’t be one of few books students read in your class, but one of many. There can be a tendency to stretch out the reading of a novel in classrooms that causes students’ excitement to fizzle and fade. And this also shouldn’t be the only opportunity students have to learn about race and racism. You’ll want to encourage a reading pace that supports the students in your classroom and keeps momentum high so students are excited to read and are energized by their discussions.

This guide provides opportunities for students to engage in collective meaning-making as well as opportunities for individual reflection.

This educator’s guide includes two parts:

DISCUSSION QUESTIONS:

Encourage students to determine what they’d like to discuss. The discussion questions included in this guide can support students’ conversations and be used as prompts for written reflections to help them to see “beneath and beyond” the text (Jones, 2006).

EXTENSIONS:

Invite students to extend their learning about events, concepts, and key figures in connection with their reading that support understandings about racism and activism. Extensions can be done independently or with a peer. A variety of texts (articles, videos, images) are included to address a range of reading levels.

DISCUSSION QUESTIONS

Epigraphs - A Sneak Peek

An epigraph is a short statement that is included at the beginning of a novel. It could be a sentence, a paragraph, or even a poem. The words of an epigraph are written by someone other than the author of the novel.

- Read the epigraphs that appear prior to chapter one.
- What impression do these epigraphs give you about the story that waits ahead?
- What insights, questions, or themes for this text do they suggest?

Cultural Appropriation

In the opening chapter, Gibran and the Black students at their predominantly white, affluent, private high school are subjected to a spectacular display when three white students take the stage and perform as if they are hip hop artists. Gibran notes, “The rest of the Black students stare—at the stage, at the floor, some at the wall—determined not to be provoked. Not to put their emotions on display. They wear their discomfort, disbelief, and disgust as lightly as possible, trying not to offend. They wait. Wait for it to be over. None of these white people, students or faculty, can see what I see. The boys on stage commit the offense, but we’re the ones being careful. I can’t do it anymore” (p. 3). Cultural appropriation occurs when something of profound cultural significance is used by others who are not part of a particular group beyond its cultural, traditional, historical context. Regardless of intention, cultural appropriation is disrespectful, impacting those who have already lost so much as a result of colonization, racism, and white supremacy.

- Where have you witnessed examples of cultural appropriation in your own life?
- In what ways does cultural appropriation lead to desensitization and dehumanization of groups of people?
- How can honest discussions and understandings about cultural appropriation help you to recognize when it happens and resist it in your own life?

African American History

Race shapes how we see ourselves, our experiences, and the world around us. On the first day of Mr. Adrian’s African American history seminar he says: “Let’s discuss what we expect from a course on African American history. What is the relationship between African American history and American history in general?” (p. 13.)

- Discuss the various responses to Mr. Adrian’s question.
- How does racial identity play a role in students’ responses?
- What has been the relationship between African American history and American history in general in your academic learning?
- What have you learned about the history, culture, and contributions of Black people in the United States?

Kevin's Awakening

Kevin discovers that some of his learnings about history have been whitewashed and are incomplete. “Whenever he could, Robbie had a habit of making me question everything I thought I knew” (p. 165). Teachings of the Civil Rights Movement in school too often portray individuals as patient, peaceful, lone heroes. Curriculum and textbooks provide reassuring narratives rather than reveal unsettling truths.

- What does Kevin learn from Robbie about racism and the pursuit of justice?
- What does Kevin learn from Malcolm X that has been hidden due to sanitized teachings about Dr. Martin Luther King, Jr.?
- Consider what you've learned about the CRM and key figures, specifically Dr. Martin Luther King, Jr. and Malcolm X.
- What messages about Dr. King, the CRM, and Malcom X were explicitly taught?
- What was left out? For what purpose?



Intersecting Timelines

Allen creates one story about two young men in two different critical moments in history: the 1968 Columbia University sit-in and protests and the Million Man March.

- Make note of key moments in Gibran and Kevin's storylines.
- Highlight similarities between them as well as distinctions.
- What are Kevin and Gibran fighting for and why are these events and issues important to them?
- Discuss the purpose, tactics, and methods of Gibran and Kevin as activists.
- What do readers learn about various ways to fight injustice?
- What are the various ways these characters' lives and experiences connect?
- What surprises you about the changes, or lack thereof, around racism across decades?



Navigating and Dismantling Whiteness

Whiteness and white racialized identity are explained by the National Museum of African American History and Culture as the way that white people and their customs, culture, and beliefs “operate as the standard by which all other groups are compared. Whiteness is also at the core of understanding race in America. Whiteness and the normalization of white racial identity throughout America's history have created a culture where nonwhite persons are seen as inferior or abnormal” ([Whiteness | National Museum of African American History and Culture](#)). Further, “since white people still hold most of the

Navigating and Dismantling Whiteness (Cont'd)

institutional power in America, we have all internalized some aspects of white culture—including people of color” (In [Smithsonian Race Guidelines](#), [Rational Thinking and Hard Work Are White Values](#)).

- What are the various ways that both Gibran and Kevin are forced to navigate a world of whiteness in and outside of their schools?
- How is the ideology of whiteness perpetuated not only by white characters in *All You Have To Do*, but also by Black characters (e.g., the security guard who asks for Kevin’s ID; Mr. Clarke, the principal of Gibran’s school)?
- Which, if any, characters demonstrate with their actions that one can be white, but not subscribe to and instead work toward dismantling whiteness?

The Legacy of Slavery in the United States

Mr. Adrian facilitates a class discussion about the Transatlantic Slave Trade and its lasting effects on the Americas. He asks students, “From what you know now, how do you see slavery affecting modern society?” (p. 122).

- What connections can you make about limitations and silences in teachings about Black history and how they inform the perspectives of students as they respond to this question?
- What are the social, political, and economic conditions impacting Black people in the United States today that exist because of the nation’s legacy of slavery?

“We need to change the white man’s world, not just join it.”

(p. 37, Kevin)

Gibran’s Inner Dialogue

Throughout Gibran’s storyline, Allen includes sections titled: “What I don’t say,” “What I don’t write,” “What I’ll never say,” and “What I would say.”

- Review and discuss these sections (7–9; 73–75; 131–135; 179–183; , 242–247; 352–356; 408–409).
- What insights do these sections provide about Gibran?
- How do these internal dialogues help Gibran make sense of his experiences at home, at school, and of the world around him?
- What do they reveal about what Gibran learns about race and racism?
- What context do these reflections provide and what do they help readers learn about race and racism?

Anger as a Strategic Tool

Historically it has been expected that Black people demonstrate an infinite amount of patience when it comes to racism. This expectation continues today. Anger is used as a weapon to label, define, and dehumanize Black people who dare to name the injustices they face. On the surface anger is an easily identifiable emotion typically characterized as dangerous and destructive. In *All You Have To Do*, anger is more than simply an emotion. For many of the characters, anger is a driving force for change and a tool of liberation.

—DISCUSSION QUESTIONS (CONT'D)—

- Discuss Gibran and Kevin’s anger.
- How does their anger manifest across the novel (e.g., frustration, bitterness, loneliness, provocation, etc.)?
- What are the catalysts for their anger?
- Consider their internal and external conflicts. What role does anger play?
- How do they each use anger as a tool to push against injustice?
- How does anger affect their relationships with others?
- When does anger move the characters further away from or closer to achieving their goals?
- What do Gibran and Kevin learn about themselves once their anger subsides?
- Discuss your awareness of the “angry Black person” stereotype.
- Gibran and Kevin are dynamic characters who experience a full range of emotions. What do readers learn about what gives each of these characters joy? What are their fears? What are their hopes and dreams?

Literature, Lyrics, and Art

Both Kevin and Gibran are influenced by Black art: Whether it’s books by Black writers and leaders, music—specifically hip hop—with Gibran who writes and recites rap lyrics, or art with Kevin’s sketches.

- In what ways does literature feed Kevin’s and Gibran’s minds and fuel their actions?
- Review Gibran’s lyrics on pages 18, 20, 77, and 408.
 - In what ways do Gibran’s lyrics give voice to his experiences and capture the realities of Black people, including their pain, power, and joys?
- Review Kevin’s sketches on pages 156, 207, 218, 261, and 386.
 - How do Kevin’s sketches help him process, witness and record his experiences? How do they compare to Gibran’s lyrics in terms of giving voice to his experiences and capturing the realities of Black people, including their pain, power, and joys?
- Because race is part of our identities and plays a significant role in our lives, every text is about race, even when it is not explicitly about race. Consider the books, music, and art you engage with. What lessons are they teaching you about race?

**“Raising you
kids was the real
revolution. At
least for me.”**
(p. 367, Dawn speaking)

Importance of Minor Characters

The minor characters in *All You Have To Do* play a major role influencing the lives of the two main characters.

- Consider the importance of these characters: Charles, Supreme, Malika, Robbie, Wesley, Valerie, and Dawn.
- What information or insights do they provide that would otherwise be missed?
- In what ways do they help raise Kevin’s and Gibran’s racial consciousness?
- How do they challenge and change Kevin and Gibran?

Color-Evasiveness

Although Gibran and Black students experience numerous microaggressions and must navigate interpersonal and institutional racism at Lakeside Academy, there are concerted efforts to silence issues and conversations about race and racism. At the Brother Bonding meeting, Mr. Clarke responds to their proposal for the Day of Absence. He says, “We want to keep campus a neutral place where everyone can feel comfortable” (p. 175).

- Discuss Mr. Clarke’s use of the words “neutral” and “comfortable.”
- Color-evasiveness is the practice of willfully ignoring the experiences of people by avoiding talking about race. Who benefits from this approach? Who is harmed and how?
- What would it take to create a space where all students felt seen, heard, and valued?
- Is this truly possible by remaining neutral and without directly confronting and addressing inequity?

Brother Bonding Manifesto

At the Brother Bonding meeting, Gibran and David share their response to the school’s denial of their Day of Absence request.

- Review and discuss the letter shared in chapter 9 (p. 209–215).
- In what ways does this letter illuminate the lived experiences of Black students at Lakeside Academy?
- What are some of the compelling reasons for posting the response, publicly, across the school? What are some tactics and methods that may have been overlooked?
- Discuss the ways educators and students respond to this letter.
- How do these responses add to the racial trauma of Black students at Lakeside Academy?

**“You have
no idea what
we have to
give up to
be here.”**

(p. 125, Gibran speaking)

Race and Gender

Both Kevin and Gibran learn a lot about racism from peers who are young Black women. Scholar Dr. Kimberlé Crenshaw coined the term *intersectionality* to illuminate the particular oppression of Black women. She explains that “intersectionality is a lens through which you can see where power comes and collides, where it interlocks and intersects. It’s not simply that there’s a race problem here, a gender problem here, and a class or LGBTQ problem there. Many times that framework erases what happens to people who are subject to all of these things” ([Kimberlé Crenshaw on Intersectionality, More than Two Decades Later | Columbia Law School](#)).

- How does Valerie broaden Kevin’s understandings about race, racism, and activism?
- Discuss Malika’s response and the responses of Black girls from the Black Student Union (BSU) to the Million Man March and the Day of Absence letter.
- Discuss Malika’s act of physical violence toward Gibran and her explanation.
- What do readers learn about the perspectives and experiences of Black girls at Lakeside Academy?

Acknowledgment and Reconciliation

Mr. Adrian's classroom seems to be the only space where the Brother Bonding letter is discussed. Andrew, a white senior, says, "I'm not trying to be combative. I just thought that the goal of, like, civil rights and reaching equality was to not see race. You know, 'I have a dream' and all that. We're making all this progress getting over racism, and then . . . this letter and the march . . . I don't know, it's like some people don't want to put it behind us" (p. 306). Reconciliation is the process of making amends and repairing a relationship that has been damaged. Action toward racial reconciliation includes ongoing individual and collective learning that spotlights rather than silences racism as well as creating and upholding laws and policies to disrupt racism.

- What actions has the nation taken to acknowledge and apologize for the harm that racism has and continues to cause African Americans?
- What actions are needed at Lakeside Academy to make racial reconciliation possible?
- Is reconciliation ever truly possible without acknowledgment, apology, and action to prevent further harm?

Microaggressions

Kevin, Gibran, and their peers experience microaggressions regularly at school. Dr. Derald Wing Sue defines microaggressions as "the everyday verbal, nonverbal, and environmental slights, snubs, or insults, whether intentional or unintentional, that communicate hostile, derogatory, or negative messages to target persons based solely on their marginalized group membership" (Sue, 2010 - Sue, D. W. (Ed.). (2010). *Microaggressions and marginality: Manifestation, dynamics, and impact*. John Wiley & Sons, Inc.).

- Consider these daily affronts to the characters' identities.
- Identify microassaults, conscious use of racial epithets (e.g., Nick's use of the N-word), microinsults, subtle verbal and nonverbal communications (e.g., Collin calls Tanya "Black Medusa"), microinvalidations, and exclusionary comments (e.g., "Unlikely to succeed" stamped on students' files) across the novel.
- How do these experiences make school psychologically and physically unsafe for Black students?

Kevin and Dawn

Kevin writes a letter of apology to Dawn in 1968 that isn't read until Gibran discovers it in 1995. Readers also learn more about Dawn and her perspective—her stance on parenting and experiences growing up with her brother.

- Review and discuss Kevin's letter.
- In what ways is this letter still significant and relevant to Dawn in 1995?
- Although it details Kevin's experiences in 1968, how does it also reflect Gibran's experiences in 1995?
- What do these chapters reveal about the particular concerns Dawn has about raising a son who is so similar to her brother?

New Beginnings

Discuss Gibran's departure from Lakeside Academy, his enrollment at Another Course to College to complete the remainder of his senior year, and his reunion with Uncle Kevin.

- Gibran has alerted Lakeside to ways he and Black students are unsafe to no avail. Nick Walsh files a complaint for intimidation which results in the scheduling of a hearing with the discipline committee. What does safety seem to mean at Lakeside and who is safety for?
- Discuss and compare the following statements by principals Mr. Clarke and Mrs. Callender and Kevin. Mr. Clarke says, "Well, I . . . I don't know that I'd say I care about your son . . . I would say I am concerned about him . . ." (p. 371). Mrs. Callender says, "Your intellect might be threatening to some authority figures. On the whole, our society doesn't welcome Black men who think and question" (p. 378). Kevin says, "No one can tell them they're not helping Black kids when they have one of us propped up at the head. But they can't prop up someone whose goal is to upend the whole power structure. They find the right people to improve their image without threatening the system" (p. 406).
- In what ways do these statements bring greater clarity to Gibran about race and racism?

Activism and Accountability

Across the novel, the characters offer various perspectives about the work needed to achieve liberation.

- Discuss each of the following characters: Gibran, Kevin, Valerie, Dawn, Malika, Robbie.
- How might they explain what activism and accountability means to them?
- Which character(s) informs your understanding the most about the work of freedom?
- What do activism and accountability mean to you?

Author's Note

Autumn Allen describes her process for writing *All You Have to Do*. "When I asked people who lived through these events to read my drafts and give me feedback, I didn't ask about the accuracy of the facts and details; I asked whether the story felt emotionally true."

- Read the author's note.
- Discuss Allen's distinction between facts and what's emotionally true.
- Why is this important, particularly when learning about the lives and experiences of people most impacted by injustice who are often silenced?

"I'm fighting for our future children. So they won't have to choose between having good opportunities in life and being their authentic Black selves." (p. 385, Kevin's letter)

EXTENSIONS

Columbia University Uprising

In *All You Have To Do*, Autumn Allen spotlights the role of Black student activists who led the sit-ins and protests at Columbia University in 1968, helping to ensure that this history is not erased. Learn more about the ways Black student activists protested on behalf of community members in Harlem, New York.

- [Protesting Students Occupy Columbia University In West Harlem 1968](#)
- [April 23, 1968: Columbia Student Occupation](#)
- [50 Years Later: The Columbia University Student Protests of 1968 \(Video\)](#)

What considerations about the community do you believe universities and institutions should use to inform their decision-making? How should universities and institutions hold themselves accountable for actions that impact the communities they are part of?

The Million Man March

In 1995, the Million Man March was one of the largest demonstrations in Washington, D.C. Hundreds of thousands of African American men gathered on the National Mall in response to a call from March organizer Minister Louis Farrakhan for unity and revitalization of African American communities. Learn more about the Million Man March. No movement is without flaws. Consider the purpose of the march as well as critiques of it.

- [Washington in the 90s | The Million Man March Brought Love and Brotherhood to DC | PBS \(Video\)](#)
- [Black America Since MLK: And Still I Rise | The Million Man March | PBS \(Video\)](#)

Dr. Martin Luther King, Jr.

Today, Dr. King is revered. Yet the reality is that Dr. King was not beloved by many white Americans in the United States during his lifetime. His life was threatened frequently, he was targeted by the FBI, and he was assassinated. It wasn't until 1980 when Dr. King's birthday became a national holiday.

Dr. King's words and message are often co-opted today to benefit the interests of white leaders. In schools he is often labeled as the peaceful hero and portrayed in limited snapshots from his life, most frequently from the 1963 March on Washington and his historic speech. Dr. King's words and speeches that are considered too radical are often silenced.

Dr. Martin Luther King, Jr. (Cont'd)

Learn more about the radical truth-telling of Dr. King.

Read all of the speech that has become known as “I Have A Dream.” The pages prior to the “I have a dream” section are sometimes omitted from teachings in classrooms.

- [Read Martin Luther King Jr.'s 'I Have a Dream' speech in its entirety | NPR](#)
- In what ways does Dr. King call out the social, economic, and political conditions that were plaguing Black Americans? In what ways are these conditions present today?
- This speech was originally titled “Normalcy - Never Again.” How does this help you to interrogate, complicate, and disrupt dominant narratives about the popularly used title “I Have A Dream”?
- Who and what benefits from whitewashed versions of Dr. King’s words and work?

Black Leaders Past and Present

In *All You Have To Do*, both Kevin and Gibran use art to share their knowledge of Black leaders they’ve read about and admire. Below is a list of some of the Black leaders.

- Which of these leaders have you heard and learned about?
- Which are unfamiliar to you?
- Research as many of these leaders as you can to learn more about them.

Maya Angelou

H. Rap Brown (AKA Jamil Al-Amin)

Stokely Carmichael (AKA Kwame Ture)

Kathleen Cleaver

Angela Davis

Jean-Jacques Dessalines

Frederick Douglass

Marcus Garvey

John Lewis

Toussaint L’Ouverture

Huey P. Newton

Bobby Seale

Assata Shakur

Malcolm X

Claude McKay

Learn more about the poet Claude McKay and listen to him read the poem Kevin and Valerie recite, “If We Must Die.”

- [Claude McKay | Poetry Foundation](#)
- “If We Must Die” by Claude McKay | Poetry Foundation
- [Claude McKay reads aloud his poems \(Video\)](#)

PRAISE FOR ALL YOU HAVE TO DO



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★ “Expertly integrates historical civil rights figures and events into a character-driven narrative that communicates how it *feels* to be transformed by a powerful speech, to face violence, and to stand tall every day in the face of injustice and racism.” —*Booklist*, starred review

★ “Via **perceptive prose and immersive chapters** . . . Allen creates a layered debut that is **timely and resonant**.” —*Publishers Weekly*, starred review

★ “An unforgettable reading experience.” —*Kirkus Reviews*, starred review

“**Excellent** . . . A novel about organizing, community, action, and doing the work.”
—*School Library Journal*'s Teen Librarian Toolbox

“What an **engaging read on a topic YA has been lacking!** It's going straight to the reading list for my middle schoolers!”
—*Sadie*, Middle and Upper School Librarian in Brooklyn, New York

“What a great book, and **so new and so urgent**. It's one I'm going to be thinking about for a long time.”
—*Angie*, Middle School Librarian in the Southwest

“Allen's **artful and thought-provoking** rendering of her two protagonists invites the reader to think carefully about lives shaped by class, race, gender, education, and current events in their respective time periods. It is the kind of book whose characters remain with you long after it ends because they are written with so much care, nuance, and creativity.”

— *Dr. Régine Jean-Charles*, Dean's Professor of Culture and Social Justice
& Director of Africana Studies at Northeastern University

