English Language Arts

Aligned with the 2011 Massachusetts Curriculum Frameworks and the Common Core State Standards

AN INSTRUCTIONAL GUIDE

Teaching English Language Arts in Massachusetts Department of Youth Services Classrooms

2014 Edition
Dear Colleagues:

On behalf of the Massachusetts Department of Youth Services and in partnership with the Collaborative for Educational Services and Commonwealth Corporation, I am pleased to provide you with the 2014 edition of the DYS English Language Arts Instructional Guide newly aligned with the 2011 Massachusetts Curriculum Frameworks and the Common Core State Standards (CCSS).

With the advent of the national Common Core State Standards, the anticipation of implementing a new statewide assessment and the new HiSET 2014, our goal is to provide DYS educators with a cutting edge resource that informs planning and instruction of curricula and authentic assessment of student learning. This Guide provides you with an overview of the CCSS, specifically the instructional shifts and revised content standards, a CCSS aligned scope and sequence, and model curriculum unit exemplars for both long- and short-term program settings. As well, the Guide incorporates research-based instructional models that serve as the foundation for our work with DYS youth: Universal Design for Learning, Understanding by Design, Empower Your Future, Culturally Responsive Practice and Positive Youth Development.

The English Language Arts Instructional Guide was developed in collaboration with DYS teachers and content experts; we trust you will find it relevant and useful in planning rigorous and engaging instruction for youth in the DYS setting.

Thank you for your commitment and dedication to providing youth in our care with a quality educational experience as they prepare to transition from DYS as young adults who are ready for their futures.

Sincerely yours,

Christine Kenney, Director of Educational Services
Massachusetts Department of Youth Services
Using these Materials and Resources

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DYS–2014 English Language Arts Instructional Guide

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Acknowledgements

This resource emphasizes teaching and learning English Language Arts, and is part of a series of instructional guides focusing on the content and delivery of educational services in Massachusetts Department of Youth Services (DYS) facilities across the Commonwealth. DYS Instructional Guides are one component of the Comprehensive Education Partnership’s Education Initiative, an education reform initiative supported by Commonwealth Corporation and the Collaborative for Educational Services.

All materials in this Guide align with the 2011 Massachusetts Curriculum Framework for English Language Arts and Literacy. This Framework incorporates the Common Core State Standards for English Language Arts and Literacy in History/Social Studies, Sciences and Technical Subjects.

The content within these pages has been developed through the efforts of talented and dedicated practitioners who have generously shared their expertise and best thinking about effective ELA and Literacy instruction.

We especially want to recognize the Massachusetts Department of Youth Services, its students, and the educators and program staff who work every day to bring clarity and focus to the delivery of educational services within the DYS system.

Massachusetts Department of Youth Services

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**DYS Instructional Guide Purpose**

This ELA Instructional Guide is designed to be used as a “go to” resource that helps teachers in planning robust curriculum, assessments, and instruction that maximize opportunities for youth to experience academic success.

The Guide is organized in chapters and features the content area scope and sequence, exemplar units for both long- and short-term programs, and resources that support teachers in planning for instruction. Curriculum, planning, assessments, and instruction are organized around key themes and essential learning outcomes. All educators are responsible for creating rigorous and personalized learning opportunities and multiple access points to the curriculum. As well, teachers plan and implement instruction with an understanding of and appreciation for the richness of diversity within the student population.

The Common Core State Standards (CCSS) give teachers a strengthened academic foundation from which to set high expectations for our youth, and the curricular guidance to help youth experience academic success so they can learn the skills they need to be “future ready” when they transition from DYS to their communities (Common Core/Achieve).

By aligning the DYS Instructional Guides with the CCSS, and integrating these standards into our instruction, we support college and career readiness and provide the bridge that connects academic learning to the real world. Teachers are encouraged to access the website links located in the Appendix at the end of this Guide to learn more about the Common Core. These standards are explored further in Chapter 1 and their relationship to curriculum, planning and instruction is developed in Chapter 2. The curriculum scope and sequence in Chapter 3 reflects a careful focus on Emphasized Standards that support students’ skill development, ongoing learning and mastery.

**Who Are Our Youth?**

Data and statistics do not tell the whole story of our youth. The DYS youth population is diverse in every aspect including educational levels, background knowledge and experiences, interests, aspirations, learning styles, multiple intelligences, and social-emotional strengths and challenges. Our youth are readers, writers, thinkers, musicians, mathematicians, artists, athletes, students, employees, and members of the community. Our youth are family members. Some of our youth are parents. Our youth are life-long learners. Some have done well in school and will use our classes to build and expand their success as learners. Others have experienced academic challenges or frustrations in the past. Our youth learn best when actively engaged and connected to real-world experiences and contexts. Our youth are all youth.

**DYS Education Mission**

DYS seeks to provide a comprehensive educational system that meets the needs, experiences, and goals of our youth. Through collaboration with local schools, community-based organizations, families, and other resources, we provide a personalized student plan that is standards-based and focuses on literacy and numeracy skills; education, employment and training opportunities; and transitions to the community and the workforce.
DYS Education Programs

DYS Educational Services strives to meet all Massachusetts Department of Elementary and Secondary Education (ESE) Standards and Indicators for Effective Teaching Practice: curriculum planning and assessment, teaching all students, family and community engagement, and professional culture. These standards drive our intentional approach in providing high-quality educational services for youth. As well, we adhere to ESE policies and procedures including requirements for time on learning, highly qualified educator certification, and teacher evaluation.

Education programs operate under contract with DYS. Accountability standards have been put in place to ensure greater standardization of the educational programming across the system. While size, type, location, security levels, and other factors vary a great deal among DYS programs across the Commonwealth, all DYS settings are united by shared principles, guidelines, professional development, curriculum materials and coaching. Educational programming operates on a 12-month school year and provides a minimum of 27.5 hours of instructional services per week.

DYS Program Types

**Detention programs** primarily house youth who have been charged with a criminal offense and are being held on bail awaiting court action. These units may also house youth who are committed and are awaiting placement in another facility or program, or who are in the process of revocation from a community placement.

**Assessment programs** are designed to evaluate the needs of newly committed youth. The Department administers several risk/needs assessments in the areas of mental health and substance abuse and educational testing. This information, as well as information about families, any prior contact in the juvenile justice system, and the offense history informs placement decisions. The typical length of stay in an assessment program is 30-45 days.

**Short-term treatment**: The Department’s assessment may determine that the most appropriate placement for supervision and treatment is a short-term treatment unit. The average length of stay in this type of program is 90 days, but placement may be extended to 180 days.

**Long-term treatment**: The Department’s assessment may determine that the most appropriate placement for supervision and treatment is a long-term treatment unit. The average length of stay is 8-12 months, although some youth may stay longer.

**Revocation programs** serve youth who have been released from a DYS treatment program and are having difficulty adjusting to the community. They have broken the conditions of their earlier release and are therefore revoked back into the care and custody of DYS (Massachusetts).

“We provide a personalized student plan that is standards-based and focuses on literacy and numeracy skills; education, employment and training opportunities; and transitions to the community and the workforce.”
Vision of Integrated Service Delivery

The Special Education in Institutional Settings (SEIS) program, an ESE program, delivers special education services for approximately 50% of the DYS student population in residential settings. DYS and ESE have adopted an integrated service delivery approach to guide our comprehensive educational efforts. The phrase “integrated service delivery” reflects our core belief that youth need coordinated supports in order to make progress that has a lasting, positive impact on their futures. Evidence of this core belief is found across many of our established practices, most notably such structured collaborative practices as Learning Teams and the Agency Coordination Process. Integrated service delivery is not a separate strategy. Integration of services informs all aspects of the teaching and learning process so we ensure that we are collaboratively meeting the educational needs of each youth in our setting.

Students and teachers are also supported in some programs by Literacy Specialists funded through Title I, a federal grant program. English Language Learners (ELLs) are supported by teachers, across all educational programs, who have been trained in providing instruction to that population. Through the collaborative work of all personnel, a continuum of services is planned for and implemented, responding to individual needs, and allowing for access to the general education curriculum in the least restrictive environment.

A Personalized Approach

We are committed to providing a personalized approach for all youth to education and transition planning so they are ready for their futures.

The DYS Education Initiative describes a personalized approach as a learning process between students, educators, and other caring adults in which students are helped to assess their own strengths and aspirations, plan for and make demonstrated progress toward their own purposes, and work cooperatively with others to accomplish challenging tasks. With the individually tailored support and guidance of caring adults, students evidence their explorations, accomplishments, and work by demonstrating learning against clear and relevant standards (Clarke; Rennie Center).

Youth placed in DYS programs require a personalized approach to all aspects of their growth and development. As educators, it is our collective responsibility to both build on the strengths and meet the needs of each student who enters our classrooms. All DYS youth are placed into a course of study that best meets their individual needs.

“The curriculum scope and sequence reflects a careful focus on Emphasized Standards that support students’ skill development, ongoing learning and mastery.”
Courses of Study: Areas of Concentration

High School: Students who are concentrating on obtaining a high school diploma are placed in classes in accordance with the graduation requirements and their educational records from their sending districts.

High School Equivalency: Students who have met DYS policy requirements for pursuing their high school equivalency credential are placed in core content classes identified in their practice tests as requiring additional study.

Post-Secondary: Students who have already earned a high school diploma or its equivalency are eligible to enroll in college coursework or other post-secondary programs as articulated in their transition plans.

Career Readiness: Students who have already earned a high school diploma or equivalency and are not actively pursuing college OR students who are 18 and over and/or have formally withdrawn from school may pursue their career opportunities as articulated in their transition plans.

The DYS Approach to Curriculum, Planning and Instruction

DYS teachers use research-based instructional models to plan relevant and rigorous curriculum and instruction to address the variability of learners. These models are the very core of our instructional pedagogy. Understanding by Design (UbD) and Universal Design for Learning (UDL) intersect with Differentiated Instruction (DI) and the frameworks for Culturally Responsive Practice (CRP), Positive Youth Development (PYD) and Empower Your Future (EYF) to serve as a strong and effective foundation for curriculum design so that teachers may best meet the myriad of learning needs of DYS youth. Following is a brief description of each of these models.

“With the individually tailored support and guidance of caring adults, students evidence their explorations, accomplishments, and work by demonstrating learning against clear and relevant standards.”

Understanding by Design (UbD)

DYS teachers use the UbD model to develop instructional units and lessons. The principles of UbD guide DYS teachers to ask, “What do I want my students to know, understand, and be able to do at the end of this lesson or unit?” They determine at the onset of planning what the “desired result” will be based on state standards and learning objectives. Next, they ask, “How will students demonstrate their learning?” and finally they ask, “What learning experiences can I plan that support these learning goals and outcomes?” The framework includes three stages of curriculum development:

Stage 1: Identify desired outcomes and results.
Stage 2: Determine what constitutes acceptable evidence of competency in the outcomes and results (assessment).
Stage 3: Plan instructional strategies and learning experiences that bring students to these competency levels (Wiggins and McTighe).

Universal Design for Learning (UDL)

Universal Design for Learning is defined as “a set of principles for curriculum development that gives all individuals equal opportunities to learn. UDL provides a blueprint for creating instructional goals, methods, materials, and assessments that work for everyone—not a single, one-size-fits-all solution but rather flexible approaches that can be customized and adjusted for individual needs” (Center for Applied Special Technology).
At the start of the UDL planning process, when considering curriculum design, the teacher incorporates multiple means of:

**Engagement**
The teacher considers “how learners get engaged and stay motivated” and how he or she will “stimulate interest and motivation for learning.”

**Representation**
The teacher considers how and in what ways will the information and content will be presented so that individual learner needs may be met.

**Action and Expression**
The teacher considers what tasks will be in the lesson or unit offered to students and how those tasks will be varied so that students with different needs can express what they know.

Teachers apply the principles of UDL at the start of the curriculum planning process to provide effective instruction for a wide range of learners. Within that context, teachers monitor student learning and differentiate instruction further depending upon the variability of learner needs.

**Differentiated Instruction (DI)**
All youth benefit most from instruction that is differentiated to fit their specific learning needs and maximize their learning potential. Differentiated instruction “applies multiple approaches to instruction that identify and integrate differences in culture, family values, and academic background to help teach students of varying learning levels. Teachers need to assess students' readiness, preferences, and interests, and be responsive to these needs.” Teachers differentiate instruction by content, process and product, employing multiple instruction and assessment strategies that work to create ease of access to the general curriculum (Dreambox Learning).

**Culturally Responsive Practice (CRP)**
Understanding the identities and experiences of youth and the worlds that have shaped them is another form of differentiation known as Culturally Responsive Practice.

Culturally responsive teaching involves linking the curriculum to the lives of our youth in authentic and meaningful ways for the purpose of helping them achieve success. Culturally responsive teaching involves reflecting on the ways in which we interact with our youth and they interact with one another to form positive and affirming experiences. To be culturally responsive educators means getting to know our youth and learning how their experiences and identities have shaped the way they see the world. It involves developing an awareness of how teachers view their own world and how this influences their way of teaching. When we build connections between the worlds of our youth and our own and use these connections to inform our teaching, our youth can see themselves as active and valued participants in the learning community (Commonwealth Corporation, “Elements”).

**Positive Youth Development (PYD)**
Underlying all aspects of the approach in working with youth in DYS is Positive Youth Development.

This model focuses on the positive attributes young people need to make a successful transition to adulthood. The PYD framework revolves around the cognitive, emotional, and social needs of a young person. A strong focus on these aspects of PYD provides effective guidance for the goals and plans for each youth’s successful re-entry into the community. These include:

1. Focusing on each youth’s strengths and personal assets
2. Providing opportunities for youth empowerment and leadership
3. Cultivating community partnerships and supports that assist youth in moving successfully through the continuum of care

Learning occurs when young people perceive that they are valued as members of the learning community that teachers believe in them, and that they are expected to succeed. Teachers build caring relationships that are informed by knowledge of cultural backgrounds, previous experiences, and personal strengths of all youth.

Building strong relationships with caring adults, being held to high expectations, and participating in growth opportunities are also cornerstones to a PYD approach that leads to all youth achieving positive outcomes.
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ENGLISH LANGUAGE ARTS

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Empower Your Future (EYF)
The Empower Your Future initiative is a project-based curriculum and a future-focused approach for developing youth voice in education, career, and transition planning. DYS has included EYF within the DYS Strategic Plan goal #3: “Youth will sustain the gains they made while in DYS custody through improved transition planning and continuing community supportive partnerships.” By teaching self-advocacy skills, EYF helps youth sustain gains made in school and involves them in planning their own futures. When youth voice is integrated into planning, the Education and Career Counselors can ensure that gains made by youth are communicated to educators and other staff. Knowledge of youths’ strengths, interests, and needs serves to connect services across the DYS continuum of care.

The EYF curriculum is standards-based and designed to help youth develop the academic/technical, workplace readiness, and personal/social competencies outlined in the Massachusetts Career Development Benchmarks. The EYF curriculum reflects the Massachusetts Department of Elementary and Secondary Education’s (ESE) approach to college and career planning. The Empower Your Future Initiative provides curriculum specifically tailored for each program across the continuum of care: detention, assessment, treatment and revocation; and in the community through Bridging the Opportunity Gap programs (Commonwealth Corporation, “Empower”).

Works Cited

Throughout this Guide you will find this icon to indicate connections to Empower Your Future (EYF). Following each unit you will find a detailed description of those EYF connections.

The chapters that follow in this Guide will provide further information and resources to assist you in planning engaging curriculum using these instructional models. As a DYS teacher, your thoughtful and intentional preparation of units and lessons brings unique learning opportunities to youth which can significantly and positively impact their learning and future lives. DYS is serious and steadfast in its approach to teaching and learning that teachers have a positive impact on students’ success. A continuous cycle of planning, instruction, and assessment is key in identifying the needs of and personalizing the learning for all youth in our care. In order to accomplish this mission, we cultivate a thoughtful, focused approach to curriculum planning and instruction that sets high expectations for teaching and learning in the DYS setting.

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High Standards and Effective Practices

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CHAPTER 1—High Standards and Effective Practices

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High Standards and Effective Practices
English Language Arts

High-Quality Education

DYS educational programs are designed to provide a rigorous curriculum aligned with the Massachusetts curriculum frameworks and a personalized approach to instruction that meets the needs of all learners. These are ambitious goals. The students served by DYS programs are diverse and face many challenges, but they all deserve access to courses created with high standards and taught with effective practices. The purpose of this guide is to help DYS English Language Arts teachers to develop and implement high-quality units and lessons.

Aligned with the Common Core

The ELA Scope and Sequence and the exemplar units in this guide are grounded in the 2011 Massachusetts Curriculum Framework for English Language Arts and Literacy, based on the Common Core State Standards (CCSS) for English Language Arts, which have been adopted by 46 states and the District of Columbia.

The CCSS initiative was coordinated by the National Governors Association Center for Best Practices and the Council of Chief State School Officers. Standards were developed in collaboration with teachers, school administrators, and literacy experts to provide a clear and consistent framework to prepare students for college and the workforce. For more information about CCSS, go to the website below.

SEE: www.corestandards.org

CCSS developers sought to create “fewer, clearer, higher” standards than previously existed in many states. Massachusetts’ former ELA framework was considered to be one of the best in the nation and served as a model for the CCSS. Even so, the new framework based on CCSS is different in several important ways. Among them are the curricular “shifts” summarized in the table below. The standards stress close reading of complex texts (with increased attention to nonfiction) and writing arguments with text-based evidence. Also, academic vocabulary

<table>
<thead>
<tr>
<th>Shift</th>
<th>Balancing Informational and Literary Text</th>
<th>Students read a true balance of informational and literary texts. Classrooms are places where students access the world—science, social studies, the arts and literature—through text.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shift 2</td>
<td>Knowledge in the Disciplines</td>
<td>Content area teachers outside of the ELA classroom emphasize literacy experiences in their planning and instruction.</td>
</tr>
<tr>
<td>Shift 3</td>
<td>Staircase of Complexity</td>
<td>Students read the central, grade-appropriate text around which instruction is centered. Teachers are patient, create more time and space in the curriculum for close and careful reading, provide appropriate and necessary scaffolding and supports so that it is possible for students reading below grade level.</td>
</tr>
<tr>
<td>Shift 4</td>
<td>Text-Based Answers</td>
<td>Students have rich and rigorous conversations dependent on a common text. Teachers insist that classroom experiences stay connected to the text on the page and that students develop habits for making evidentiary arguments in conversation as well as in writing to assess comprehension of a text.</td>
</tr>
<tr>
<td>Shift 5</td>
<td>Writing from Sources</td>
<td>Writing emphasizes use of evidence to inform or make an argument. While narrative still has an important role, students develop skills through written arguments that respond to the ideas, events, facts, and arguments presented in the texts they read.</td>
</tr>
<tr>
<td>Shift 6</td>
<td>Academic Vocabulary</td>
<td>Students constantly build the vocabulary they need to access grade-level complex texts. By focusing strategically on comprehension of pivotal and commonly found words, teachers constantly build students’ ability to access more complex texts.</td>
</tr>
</tbody>
</table>

Source: www.engageNY.org
applicable across the disciplines is an important focus. These shifts are explored in more detail below.

**ELA Strands**

Another key feature of the CCSS is the way the standards are organized. There are four strands:

1. Reading
2. Writing
3. Speaking and Listening
4. Language

The first two will come as no surprise to ELA teachers; reading and writing are, after all, the essence of the ELA curriculum. But reading and writing take on some new meanings in these standards—comprehending and creating digital texts as well as print texts is a key priority. Speaking and listening have always played important roles in ELA classrooms, but the CCSS framework now defines them as essential literacies. Language standards—including goals related to conventions and vocabulary—are given their own strand to highlight their importance in all communications.

Within each strand are two kinds of standards:

1. College and Career Readiness (CCR) Anchor Standards
2. ELA Grade-Level Standards

CCR standards define what students should achieve by the end of high school. ELA grade-level standards support the CCR standards with a greater level of specificity. Through instruction based on the grade-level standards, students develop higher-level skills over time and eventually meet the broad CCR goals. Both types of standards should be addressed in planning curriculum, instruction, and assessment.

Reading a particular standard across grade levels provides a continuum of skills development and identifies the “value added” each year. For example, CCR Reading Standard 3 is “Analyze how and why individuals, events, and ideas develop and interact over the course of a text.” The table below contains some of its grade-level standards. The differences in **BOLD** between the Grade 8 standards and those for Grades 9-12 indicate the focus of instruction in each grade band. The year-to-year progression provided by the CCSS framework is also helpful for **differentiating** instruction in multi-age classes, especially when some students have skills below grade level.

Understanding the expectations of the CCSS is essential, but so is recognizing what the standards do not cover. The framework’s “intentional design limitations” include the following (Massachusetts ELA Framework 6):

<table>
<thead>
<tr>
<th>READING LITERATURE</th>
<th>READING INFORMATIONAL TEXT</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Grade 8</strong>: Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.</td>
<td><strong>Grade 8</strong>: Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).</td>
</tr>
<tr>
<td><strong>Grades 9-10</strong>: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</td>
<td><strong>Grades 9-10</strong>: Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.</td>
</tr>
<tr>
<td><strong>Grades 11-12</strong>: Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</td>
<td><strong>Grades 11-12</strong>: Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.</td>
</tr>
</tbody>
</table>
1. “The standards define what all students are expected to know and be able to do, not how teachers should teach.” (Different circumstances call for different approaches, and teachers know their students best.)

2. “While the standards focus on what is most essential, they do not describe all that can or should be taught.” (A rich, engaging curriculum includes more than the basics—it broadens students’ horizons.)

Nor do the standards explain the interventions that are needed for students who are well above or well below grade-level, nor how to support English Language Learners or students with special needs.

So the teacher remains the key decision-maker in the classroom, which is as it should be. Fortunately, s/he is not alone in facing the challenge of planning effective instruction. Over the past several decades, ELA teachers, literacy specialists, and educational researchers have developed a vast array of successful classroom practices. The remaining sections of this chapter will allude to some of these practices, and exemplar units in the guide will illustrate them. Additional resources can be found in Chapter 9 of this guide.

Reading

College and Career Readiness Anchor Standards for Reading Chart, page 1.1.4

The Reading strand of the CCSS can, in a way, be summarized by the first two words of anchor Standard 1: “Read closely.” There is more to the standards than that, but most of them do focus on building skills that will help students unpack increasingly complex texts—comprehending their meanings, examining how they work, and synthesizing them to build new understandings. As noted previously, the Reading strand includes separate standards for literature and informational texts, and both should be included in the ELA curriculum.

However, it is important to note that literature study is a necessary complement to reading instruction in ELA classrooms. To emphasize the point, Massachusetts added a standard (8A) to the CCSS focusing on “literary concepts and genres.” Its grade-level content standards include familiar literary devices such as mood, tone, point of view, personification, symbolism, irony, and parody, as well as the goal of interpreting literature “using a variety of critical lenses.”

The exemplar units included in this guide are designed to demonstrate effective classroom practices in both literature study and reading instruction. These strategies include extensive student engagement with texts—reading closely to find and evaluate evidence—not just general discussion of themes.

Finally, the exemplars stress the importance of writing about texts, not only as a form of Summative Assessment (writing the essay after reading the book) but also as a means toward understanding (writing to learn). Implementing these kinds of strategies is key to helping all students to develop high-level skills of analysis and synthesis and to gain access to complex texts, as the CCSS, the 21st-century workplace, and basic principles of educational equity demand.

Chapter 9 of this guide includes information on literature study and reading instruction, with extended explanations of research-based, classroom-tested strategies for developing and implementing effective programs and practices. Examples include creating text sets, setting up literature circles, employing critical lenses, and incorporating pre-, during- and post-reading activities that boost engagement, vocabulary, and comprehension.

Writing

College and Career Readiness Anchor Standards for Writing Chart, page 1.1.5

As in the Reading strand, the real emphasis of the Writing strand of the CCSS is captured in the first two words of its first standard: “Write arguments.” Argumentative writing—defending claims with evidence from texts—has always been a feature of the ELA curriculum, but the current framework moves it to the center, along with
## COLLEGE AND CAREER READINESS ANCHOR STANDARDS FOR READING

### Key Ideas and Details

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

### Craft and Structure

4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

6. Assess how point of view or purpose shapes the content and style of a text.

### Integration of Knowledge and Ideas

7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

**MA.8.A.** Analyze the meanings of literary texts by drawing on knowledge of literary concepts and genres.

9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

### Range of Reading and Level of Text Complexity

10. Read and comprehend complex literary and informational texts independently and proficiently.
polished/published, low-stakes and high-stakes.

Because of its effectiveness and versatility as a learning tool and as an assessment tool, writing should be a key part of curriculum planning, as it is in the exemplar units in this guide. Assigning writing is not the same as teaching writing, though.

Teaching writing involves creating a workshop environment in which students learn to write by writing. They should write frequently, in a supportive atmosphere where their voices are valued and they have some choice of topic and task. The teacher should help students develop a repertoire of strategies for generating ideas, giving and receiving response, revising and polishing—and not require them to follow recipes or formulas. Chapter 9 of this guide includes information on how to create student-centered classroom writing programs, with sections on writer’s rights, writing to learn, writing process, and assessment.

### COLLEGE AND CAREER READINESS ANCHOR STANDARDS FOR WRITING

**Text Types and Purposes**

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

**MA.3.A.** Write fiction, personal reflections, poetry, and scripts that demonstrate awareness of literary concepts and genres.

**Production and Distribution of Writing**

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

**Research to Build and Present Knowledge**

7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.
8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

**Range of Writing**

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
Chapter 1, Section 1 | Massachusetts DYS Education Initiative—English Language Arts—2014 Edition

CHAPTER 1

HIGH STANDARDS AND EFFECTIVE PRACTICES

Chapter Contents

Speaking and Listening

Inclusion of a Speaking and Listening strand in the CCSS enlarges the concept of literacy and recognizes the value of oral communication and interpersonal skills in the 21st-century workplace. The first three standards in this strand support the time-honored practice of prioritizing discussions in the ELA classroom, but with a difference: the conversations envisioned here are not exchanges between a teacher and a few willing participants but genuine collaborations among students, who express their views clearly, support their positions with evidence, evaluate each other’s reasoning, and build mutual understanding. Similarly, the presentation standards, which are closely aligned with the Writing strand, demand sophisticated reasoning, organizational, technological, and speaking skills. To support teachers in their planning and instruction, all of the exemplar units in this guide include protocols for meaningful student collaboration, and several have Performance Tasks that involve formal presentations to audiences within and beyond the classroom.

<table>
<thead>
<tr>
<th>COLLEGE AND CAREER READINESS ANCHOR STANDARDS FOR SPEAKING AND LISTENING</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Comprehension and Collaboration</strong></td>
</tr>
<tr>
<td>1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.</td>
</tr>
<tr>
<td>2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.</td>
</tr>
<tr>
<td>3. Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric.</td>
</tr>
<tr>
<td><strong>Presentation of Knowledge and Ideas</strong></td>
</tr>
<tr>
<td>4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.</td>
</tr>
<tr>
<td>5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.</td>
</tr>
<tr>
<td>6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.</td>
</tr>
</tbody>
</table>
Language

The Language strand of the CCSS isolates (and thus stresses the importance of) the study of English conventions and vocabulary. The ELA framework includes a table of “Language Progressive Skills, by Grade” (68), which indicates when skills ranging from subject-verb agreement to parallel structure should be introduced and reinforced. While one standard (3) acknowledges that context affects language usage, the grade-level standards provide little guidance on linguistic diversity, but it is a focus in some exemplar units. An important shift in the vocabulary standards is a focus on “general academic” words and phrases—those that have applications across many disciplines—instead of just subject-specific terminology.

Chapter 9 includes approaches to teaching conventions (grammar) and vocabulary in the writing and reading sections, respectively.

<table>
<thead>
<tr>
<th>COLLEGE AND CAREER READINESS ANCHOR STANDARDS FOR LANGUAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Conventions of Standard English</strong></td>
</tr>
<tr>
<td>1. Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.</td>
</tr>
<tr>
<td>2. Demonstrate command of the conventions of Standard English capitalization, punctuation, and spelling when writing.</td>
</tr>
<tr>
<td><strong>Knowledge of Language</strong></td>
</tr>
<tr>
<td>3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.</td>
</tr>
<tr>
<td><strong>Vocabulary Acquisition and Use</strong></td>
</tr>
<tr>
<td>4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.</td>
</tr>
<tr>
<td>5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</td>
</tr>
<tr>
<td>6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</td>
</tr>
</tbody>
</table>
Curriculum Planning and Instruction

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Guide Content and Design

This guide includes two exemplar units for each of the five “seasons” of the DYS English Language Arts year. All of these exemplars have been developed using the DYS unit template, which is based in part on Grant Wiggins and Jay McTighe’s “Understanding by Design” (UbD) model of backward planning.

Backward planning is, in essence, the simple and sensible idea that curriculum development should begin with identifying the Desired Results of a course of study and working backward from those goals to the Assessment Evidence that will determine whether they have been met and ultimately to the Learning Plan that will move students toward achieving them. The DYS unit template includes these three planning stages, and their various sections are annotated in this chapter as an aid to understanding and curriculum development.

Stage 1

Starting at the end may seem counter-intuitive, but the backward planning process works like a GPS: setting

<table>
<thead>
<tr>
<th>STAGE 1: DYS UNIT TEMPLATE</th>
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<tbody>
<tr>
<td><strong>Emphasized Standards</strong> (Content and College and Career Readiness Anchor Standards): The Scope and Sequence identifies three or four Emphasized Standards from the Massachusetts ELA Framework for each curriculum season; an additional standard (or more) may be included if it will truly be a focus of instruction. The targeted standards must all be assessed in the unit.</td>
</tr>
<tr>
<td><strong>Essential Question(s)</strong> (Open-ended questions/concepts that lead to deeper thinking and understandings): The Scope and Sequence also provides broad Essential Questions for each season. Each unit should include one or more of these questions (modified as needed), plus unit-specific questions as appropriate. Essential Questions should be open-ended and spur inquiry, not lead to set answers.</td>
</tr>
<tr>
<td><strong>Transfer Goal(s)</strong> (How will students apply their learning to other contexts?) Students will... Each Season Overview includes several examples of Transfer Goals appropriate to the Emphasized Standards, Essential Questions, and themes of the season. Note that the examples provided move up the levels of Bloom’s taxonomy, from basic comprehension and comparison to synthesis and design. Each unit should include a similar range of long-range, college and career-ready goals.</td>
</tr>
<tr>
<td><strong>Learning and Language Objectives (Mastery Objectives)</strong> Students will...</td>
</tr>
<tr>
<td><strong>Know:</strong> factual knowledge, key vocabulary</td>
</tr>
<tr>
<td><strong>Understand:</strong> connections to essential concepts and contexts</td>
</tr>
<tr>
<td><strong>Do:</strong> application, demonstration of knowledge, understandings</td>
</tr>
<tr>
<td>Know objectives include relevant facts, background information, general academic vocabulary, and the terminology needed for success in the unit. A helpful rule of thumb: knowledge items could be assessed on a quiz.</td>
</tr>
<tr>
<td>Understand objectives, which should always be expressed in complete sentences, are the real take-aways of the unit, the “big ideas” that emerge from examining the Essential Questions through particular content. Understandings are not statements of fact.</td>
</tr>
<tr>
<td>Do objectives represent the abilities that students must possess or develop to fulfill the expectations of the unit. Sometimes referred to as “process knowledge,” these often include specific skills such as citing evidence or formulating a claim.</td>
</tr>
</tbody>
</table>
the destination comes first, then determining the route. Emphasized Standards establish the broad aims for all units, but the UbD approach to goal setting also places high value on “big ideas” represented by Essential Questions and understandings as well as on long-term Transfer Goals. Deciding what students should know and be able to do as a result of instruction is important, as always, but considering how they will make meaning from the unit and apply what they have learned in real life is crucial. Developing these higher-order goals is a thoughtful way of anticipating the challenging but legitimate student question, “Why do we have to learn this?” A teacher who sets authentic, relevant, thought-provoking learning goals always has a satisfactory answer.

### Stage 2

The most critical step in the backward planning process is designing the assessments that will provide evidence of student learning. In the UbD model, the principal assessment is a **Performance Task** that serves as the culminating experience of the unit (or the entire season). Unlike a traditional **Summative Assessment** such as a test, a **Performance Task** asks students to transfer their learning to a new, **authentic** problem. Wiggins and McTighe recommend the “GRASPS” method of creating authentic Performance Task scenarios.

- **Goal:** Establish the goal, problem, challenge, or obstacle in the task.
- **Role:** Define the position or job of the students in the scenario.
- **Audience:** Identify the target audience, client, or constituency within the scenario.
- **Situation:** Set the context of the scenario. Explain the situation.
- **Product:** Clarify what the students will create and why they will create it.
- **Standards:** Provide students with a clear picture of success by issuing rubrics to the students or developing them with the students.

(Adapted from McTighe and Wiggins 172)

Because it is the direct result of instruction in the unit, the Performance Task actually drives the Learning Plan, as explained in the next section. But each unit should also include several related assessments that enable the teacher—and the students—to monitor progress toward the performance goals.

### STAGE 2: DYS UNIT TEMPLATE

<table>
<thead>
<tr>
<th>ASSESSMENT EVIDENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Performance Task(s)—Summative Assessment(s)</strong> (Align with CCR &amp; Content Standards):</td>
</tr>
<tr>
<td>The Performance Task(s) or Summative Assessment(s) are the culmination of the unit, the occasion for students to show that they can transfer what they have learned to new situations or challenges. The Performance Task should be linked to the Emphasized Standards and the Transfer Goals, and, when possible, it should be authentic, that is, completed for a real purpose and audience. The criteria for evaluating the Performance Task should be aligned with the Mastery Objectives.</td>
</tr>
<tr>
<td><strong>Pre-Assessment(s)</strong></td>
</tr>
<tr>
<td>A Pre-Assessment may be formal or informal, but it should be aligned with the content and skills required in the unit. A Pre-Assessment can build confidence and engagement if it activates students’ prior knowledge and experience as well as indicating areas for growth and learning.</td>
</tr>
<tr>
<td><strong>Formative Assessment(s)</strong></td>
</tr>
<tr>
<td>Formative Assessments are the backbone of an effective unit plan, as they serve not only as the mini-tasks through which students develop knowledge, understanding, and skill, but also as the means by which they demonstrate their progress. Formative Assessments provide vital data for the teacher, who can learn from them what aspects of the unit plan need to be reinforced or retaught.</td>
</tr>
</tbody>
</table>
One or more Pre-Assessments administered at the start of a unit can serve to activate prior knowledge, stimulate interest in the topic, and establish a baseline of skills. Pre-Assessments can range from low-stakes writing and informal group tasks to scaled-down versions of the culminating Performance Task, but they should be constructed to allow students to demonstrate what they know and can do, not highlight their shortcomings. Formative Assessments placed strategically throughout the unit can serve not only as checks on students’ acquisition of knowledge, understanding, and skills, but also as the means for developing their capabilities. A well-designed Formative Assessment is a mini-task that moves students toward successful completion of the Performance Task by building a particular capacity—such as formulating a claim or citing relevant evidence.

**Stage 3**

The final step in unit development is creating the sequence of lessons that constitute the Learning Plan. Sequence is the key word at this stage of the process. Lessons should not be just a series of “interesting activities” or merely based on moving to the next chapter of a book. Rather, they should be organized into introductory, instructional, and culminating experiences that foster continuous progress toward the performance goals. The best designed lessons focus on what the students will learn, not what the teacher will teach, and they include mini-tasks that serve as Formative Assessments, as noted below in the Learning Plan. (see table on p. 2.1.4)

**Providing Access for All**

In addition to the Outline of Lessons, the Learning Plan section of the unit template includes a section labeled Universal Design for Learning/Access for All. This box represents a key consideration in curriculum development: making the content and skills instruction accessible to all students, whatever their learning styles, special needs, levels of English proficiency, school experiences, or degrees of engagement. Addressing this aspect of curriculum design is a major challenge for teachers but essential for student success.

The DYS philosophy and framework for providing access for all is based on Universal Design for Learning (UDL), “a set of principles for curriculum development that give all individuals equal opportunities to learn” from the Center For Applied Special Technology (CAST). These principles, represented in the graphic organizer on p. 2.1.5 call for instruction that includes

**Multiple means of engagement**, to tap into learners’ interests, offer appropriate challenges, and increase motivation. This principle involves the brain’s affective networks and concerns the “why” of learning: how learners get engaged and stay motivated; how they are challenged, excited, or interested. The goal is to stimulate interest and motivation for learning. (Adapted from CAST)

**Multiple means of representation**, to give diverse learners options for acquiring information and knowledge. This principle involves the brain’s recognition networks and concerns the “what” of learning: how we gather facts and categorize what we see, hear, and read. Identifying letters, words, and an author’s style are recognition tasks. The goal is to present information and content in different ways.

**Multiple means of action and expression**, to provide learners options for demonstrating what they know. This principle involves the brain’s strategic networks and concerns the “how” of learning: how we plan and perform tasks, how we organize and express our ideas. Writing an essay is a strategic task. The goal is to differentiate the ways that students can express what they know.

These UDL guidelines, developed by the Center for Applied Special Technology in Wakefield, Massachusetts, extend to education the architectural concept of universal design—the idea that buildings and landscapes should be constructed to accommodate a wide spectrum of users rather than retrofitted to address particular needs. Incorporating UDL principles in the classroom means planning for diversity rather than coping with it. Giving students a variety of options for receiving, processing, and engaging with content helps ensure that they have equal opportunity for success. The CAST website offers a wealth of resources for creating access in units.

**SEE**: www.cast.org
### CHAPTER 2
### CURRICULUM PLANNING AND INSTRUCTION

#### 2.1.4

One of the most difficult aspects of implementing UDL is clarifying the aims of instruction. For example, if a unit Performance Task requires writing an argument, does the principle of providing “multiple means of action and expression” mean that a student can create a PowerPoint or give a speech instead of writing a paper? Maybe. The objectives in this unit likely include stating a claim and marshalling supporting evidence, and those expectations certainly can be met in a visual or oral format. But integrating the elements of argument into several paragraphs of coherent prose would also be a legitimate objective, and in that case the options for action and expression could include how the prose gets written: with the aid of a graphic organizer or essay template, speech-to-text software, teacher conferencing and scribing, or other means of reaching the goal.

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### STAGE 3: DYS UNIT TEMPLATE

#### Universal Design for Learning/Access for All

(Multiple means of representation, action and expression, and engagement):

A key consideration in curriculum design is how students with multiple learning styles and needs can gain access and succeed. Universal Design for Learning (UDL) calls for multiple means of representation, expression, and engagement (the what, how, and why of learning, respectively). Differentiation of instruction, including technology and arts integration, and the DYS emphasis on Positive Youth Development and Culturally Responsive Practice, provide avenues for access to all students; accommodations and modifications can be used to support students with special needs.

#### Literacy and/or Numeracy across Content Areas (Reading, Writing, Speaking, Listening, and Language):

Reading, writing, speaking, listening, and language are at the heart of all ELA units, and the Emphasized Standards provide a focus for growth of particular skills. However, each unit should also provide opportunities for reinforcement of general or previously taught literacy capacities and habits of mind. Each Season Overview offers suggestions for ongoing skills development activities.

#### Resources (Texts, materials, websites, etc.):

This section should list all print and non-print materials students will use, plus teaching resources such as handouts and discussion protocols, including publication information and/or URLs and technology resources.

#### Outline of Lessons (tasks and activities to support achievement of learning objectives):

- **Introductory** (Build upon background knowledge, make meaning of content, incorporate ongoing Formative Assessments):
  - The Introductory lesson(s) should facilitate engagement in the unit by fostering connections to students’ previous knowledge, experiences, and interests. The Introductory section should also preview the goals and outcomes of the unit and include one or more Pre-Assessment activities.

- **Instructional** (Stimulate interest, assess prior knowledge, connect to new information):
  - The Instructional lessons should include a well-organized sequence of activities designed to sustain students’ interest and enhance their knowledge, understanding, and skills. These lessons may be designed most effectively by working backward from the culminating Performance Task(s), ensuring that everything students must learn in order to succeed on the task is actually taught during the unit.

- **Culminating** (Includes the Performance Task, i.e., summative assessment—measuring the achievement of learning objectives):
  - The culminating lessons should provide a process for completing the Performance Task(s), with opportunities for peer and teacher feedback, revision, and sharing. This sequence should also provide occasions for revisiting the Essential Questions and reflecting on what has been learned.
The options listed in the previous paragraph are examples of Differentiated Instruction (DI), a set of teaching practices that encourage teachers to “adjust the curriculum and presentation of information to learners rather than expecting students to modify themselves for the curriculum” (Hall et al.). Three elements of the curriculum may be differentiated:

1. **Content (materials, tasks, instruction)**
2. **Process (student grouping, classroom management strategies)**
3. **Products (ongoing assessment, exploration, expectations for student responses)**

DI’s theoretical framework is different from UDL’s, and it focuses more on accommodating individual needs than on building in accessibility, but many of its techniques are consistent with UDL principles. For example, the DI practice of giving students the option to work in pairs as they search for evidence in a text is consistent with the UDL teaching method of providing opportunities to practice with support (see other examples in Hall et al.).

All students benefit from curriculum designed using UDL principles and implemented using DI practices, but these inclusive approaches are especially helpful for English Language Learners (ELLs), of whom there are many in DYS schools. To better serve ELLs, Massachusetts has...
Performance Definitions for the Levels of English Language Proficiency in Grades K-12

At the given level of English language proficiency, English language learners will process, understand, produce, or use:

<table>
<thead>
<tr>
<th>Level</th>
<th>Proficiency Description</th>
</tr>
</thead>
</table>
| 6 Reaching | • specialized or technical language reflective of the content areas at grade level  
• a variety of sentence lengths of varying linguistic complexity in extended oral or written discourse as required by the specified grade level  
• oral or written communication in English comparable to English-proficient peers |
| 5 Bridging | • specialized or technical language of the content areas  
• a variety of sentence lengths of varying linguistic complexity in extended oral or written discourse, including stories, essays, or reports  
• oral or written language approaching comparability to that of English-proficient peers when presented with grade-level material |
| 4 Expanding | • specific and some technical language of the content areas  
• a variety of sentence lengths of varying linguistic complexity in oral discourse or multiple, related sentences, or paragraphs  
• oral or written language with minimal phonological, syntactic, or semantic errors that do not impede the overall meaning of the communication when presented with oral or written connected discourse with sensory, graphic, or interactive support |
| 3 Developing | • general and some specific language of the content areas  
• expanded sentences in oral interaction or written paragraphs  
• oral or written language with minimal phonological, syntactic, or semantic errors that may impede the communication, but retain much of its meaning, when presented with oral or written, narrative, or expository descriptions with sensory, graphic, or interactive support |
| 2 Beginning | • general language related to the content areas  
• phrases or short sentences  
• oral or written language with phonological, syntactic, or semantic errors that often impede the meaning of the communication when presented with one- to multiple-step commands, directions, questions, or a series of statements with sensory, graphic, or interactive support |
| 1 Entering | • pictorial or graphic representation of the language of the content areas  
• words, phrases, or chunks of language when presented with one-step commands, directions, WH-, choice, or yes/no questions, or statements with sensory, graphic, or interactive support  
• oral language with phonological, syntactic, or semantic errors that often impede meaning when presented with basic oral commands, direct questions, or simple statements with sensory, graphic, or interactive support |

WIDA Consortium, www.wida.us

joined the World-Class Instructional Design and Assessment Consortium (WIDA), which promulgates English Language Development Standards (aligned with the Common Core), Performance Definitions for English proficiency levels (see chart above), Model Performance Indicators for particular standards and levels, formal assessments, and much more. One essential element of the WIDA initiative is its focus on academic language: “Everything we do at WIDA revolves around the significance of academic language and how to empower language learners to reach for success” (WIDA, Academic Language). Another is its “Can Do Philosophy,” which “embraces inclusion and equity” and focuses on expanding students’ control of academic language, as illustrated in the performance definitions chart.

The WIDA website (www.wida.us) includes many helpful resources for teachers, including a search page (WIDA, Search) that allows the user to enter a grade level cluster, framework (formative or summative), language domain (listening, speaking, reading, writing), and other search criteria, and receive a set of model performance indicators for various levels of English proficiency. For example, a search using the criteria 9-12, summative, writing, and
"The essential goal of all three programs is equity—making instruction accessible and relevant to all students."

Claim yields an example on critical commentary. The performance indicators range from “Reproduce critical statements on various topics illustrated models or outlines” for Level 1 to “Provide critical commentary on a wide range of issues commensurate with proficient peers” for Level 5. This kind of detail can help teachers set challenging but realistic expectations for ELLs in their classrooms.

Sorting out all the details of complex initiatives such as UDL, DI, and WIDA can be daunting, so it is helpful to focus on what they have in common: an understanding that curriculum planning is not just about what will be taught but also about who will be learning. The essential goal of all three programs is equity—making instruction accessible and relevant to all students—and they are all compatible with the UbD method of unit design. But rather than using UDL, DI, and WIDA as checklists for evaluating the accessibility of a Learning Plan, it is better to use accessibility as a lens for viewing assessments and lessons as they are being created. That way, UDL, DI, and WIDA principles can be infused throughout the unit. Then, during implementation, the teacher can feel secure in knowing that a variety of tools, scaffolds and options are already in place; thus he or she can concentrate on monitoring students’ progress toward reaching the unit goals.

Works Cited

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CHAPTER 3—Scope and Sequence

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Scope and Sequence Framework

English Language Arts is a strange and wonderful subject—many subjects, really—not driven by content requirements in the same way that history or science is. ELA curricula in public schools across the state and across the nation exhibit quite a range of approaches to curriculum organization. Given the diversity of Massachusetts DYS programs, the students they serve, and their geographic separateness, teachers’ approaches to curriculum in these setting are even more likely to vary. Under the circumstances, it’s tempting to ask, “Why does it matter how the curriculum is organized as long as it hits all of the standards?” The answer is that each ELA classroom is part of a larger system, in which students are quite mobile. Students who move from one program to another, back to their public schools, and into the community need some consistency so that their learning adds up to something. Thus teachers in the system need to forge some common agreements about at least the broad outlines of what they teach and even when they teach it.

Developing agreements that become real in the classroom is an ongoing process, requiring meeting face-to-face, airing differences, finding common ground, and building trust. The mode of organization outlined in the ELA Scope and Sequence Chart and explained in detail in Chapters 4-8 is no substitute for this kind of in-depth professional development. It is intended, rather, to provide a basic framework for organizing instruction flexible enough to accommodate the broad range of DYS programs and students. While respecting the need for articulation across the system, teachers have autonomy to adapt the curriculum to suit local circumstances.

The organization draws not only on the Common Core standards for ELA but also on widely accepted practices in the field and the recommendations of experienced DYS teachers. Using the language of serialized drama, the curriculum is divided into five “seasons”: like an ongoing television series, an ELA curriculum has many consistent elements, such as continuous emphasis on basic communication skills, as well as evolving features, including (especially in the DYS context) an ever-changing cast of characters. This curriculum map balances attention to literature and writing, recognizing that students need to develop the knowledge, understanding, and skills.

- To examine critically significant classic, modern, and contemporary cultural texts
- To make their own voices heard in an ever-increasingly literate and interconnected world

In all “seasons” there is equal emphasis on literature and writing, but in some seasons understanding literature is at the center of the curriculum, with student writing supporting that learning; in others, the emphasis is on student writing, with literature serving a supporting role. For example, in a possible unit on hero stories in Season One, Exploring Traditions, the primary goal might be for students to understand the concept of the quest and track it through examples of classic literature. In this case, the readings would be foregrounded, and the writing would serve as a learning tool—analytical essays and original hero stories could reinforce the concepts. On the other hand, in a unit on multi-genre writing in Season Two, Finding a Voice, the primary goal might be for students to develop their own voices and explore their own worlds to produce a series of original pieces in a variety of modes. The literature selections for the unit—nonfiction, fiction, and poetry exploring personal experiences and values—would provide models and topics to explore.
Each “season” in the curriculum includes three elements:

1. A set of key ideas that frame the unit and that can be developed into goals and Essential Questions
2. Recommended focus areas for literature and writing instruction
3. Three or more Emphasized Standards. Particular standards are emphasized to ensure balance throughout the year—not because they are exclusive to that unit or because they are more important than other standards—such as the Speaking and Listening and Language strands—that are applicable to all ELA instruction.

The teacher’s role, of course, is to blend and adapt these three basic elements in ways that will engage his or her students and address their individual needs.

The Five Seasons of ELA

1. **Exploring Traditions**  
   September-October  
   Focus: Literature

2. **Finding a Voice**  
   November-December  
   Focus: Writing

3. **Expanding Horizons**  
   January-February  
   Focus: Literature

4. **Reaching an Audience**  
   March-April  
   Focus: Writing

5. **Evolving Communications**  
   May-June  
   Focus: Literature
Reading the Scope and Sequence Chart

The amount of information contained in the chart on the following pages may seem overwhelming at first. The best way to study it is to read across from left to right. The key below offers guidance on how to properly access the scope and sequence chart on pp. 3.1.4 to 3.1.5.

Scope and Sequence Chart Key

- **GREEN** columns provide the focus of each season: the title and time frame and whether it is organized around literature or writing; the core Essential Questions that drive inquiry in the season; and the “power” standards emphasized in the season’s skill-building activities.

- **BLUE** columns list ideas for building text sets for the seasons: 1-2 extended texts (the majority of these are drawn from teacher suggestions) and categories for the 3-5 supplementary texts—including literature and nonfiction—that will complete the season.

- **SALMON** columns offer suggestions for the writing components of each season, including routine, low-stakes, writing-to-learn activities; analyses, including both arguments and explanatory pieces; and narratives, which is defined broadly to include all forms of imaginative writing.

- **ROSE** column focuses on research, in keeping with the new standards’ emphasis on integrating short research projects throughout the school year rather than relegating it to one major undertaking.

- **LAVENDER** column describes a curriculum-embedded performance assessment that could serve as the Performance Task or target of instruction for each season, with the genre in boldface and an authentic, student-centered example in parentheses.

- **GRAY** bar across the bottom highlights standards that need to be reinforced throughout the year and offers examples of activities that could be embedded in all units.

The format of the Scope and Sequence chart is adapted from the PARCC Model Content Framework for ELA/Literacy, available at:

www.parcconline.org/mcf/english-language-artsliteracy/structure-model-content-frameworks-elaliteracy
## Scope and Sequence Chart

<table>
<thead>
<tr>
<th>Seasons</th>
<th>Essential Questions</th>
<th>Emphasized Standards</th>
<th>Reading Complex Texts: RL/RI10</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Exploring Traditions</strong></td>
<td>What is the meaning of life? How do we know what is right and wrong? How much control do we have over our own lives?</td>
<td>W1. Write arguments to support claims in analysis of texts, use reasoning. R1. Read closely, make inferences, and cite specific textual evidence. R2. Determine themes, analyze development.</td>
<td>Classic Literature: The Odyssey Antigone Romeo and Juliet Othello Of Mice and Men A Raisin in the Sun</td>
</tr>
<tr>
<td>Sept.-Oct.</td>
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<td></td>
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<tr>
<td><strong>Finding a Voice</strong></td>
<td>What do I have to say to the world? What are my various identities and how do they intersect? How do my community and I influence and shape each other?</td>
<td>W3. Write narratives to develop real or imagined experiences or events. R3. Analyze how and why individuals, events, ideas develop and interact. R5 (8A). Analyze the structure, genres of texts.</td>
<td>Literary Nonfiction: Night Black Boy Coming of Age in Miss. When I Was Puerto Rican Hunger of Memory God Grew Tired of Us</td>
</tr>
<tr>
<td>Nov.-Dec. Writing Focus</td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>Expanding Horizons</strong></td>
<td>Who lives in the “global village”? What is culture? How do we understand our culture in relation to others? How do people react to “otherness”?</td>
<td>W2. Write informative or explanatory texts to examine complex ideas. R6. Assess how point of view shapes a text. R9. Analyze how two or more texts address similar themes or topics.</td>
<td>Global Literature: Things Fall Apart Chronicle of a Death … “Master Harold” … Chinese Cinderella The Namesake Absolutely True Diary …</td>
</tr>
<tr>
<td>Jan.-Feb. Literature Focus</td>
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</tr>
<tr>
<td><strong>Reaching an Audience</strong></td>
<td>Who’s listening out there? What are the most effective techniques of persuasion, and how can we use them responsibly? How can mass media promote social justice?</td>
<td>W7. Conduct short as well as more sustained research projects. SL4. Present information, findings, and evidence so listeners can follow logic. R8. Delineate/evaluate a text’s argument, claims, reasoning, and evidence.</td>
<td>Informational Text: Nickel and Dimed Fast Food Nation Freakonomics Outliers The New Jim Crow Earth Better</td>
</tr>
<tr>
<td>March-April Writing Focus</td>
<td></td>
<td></td>
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<tr>
<td>May-June Literature Focus</td>
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</tr>
<tr>
<td><strong>All Seasons</strong></td>
<td>Cite Evidence: RL/RI1</td>
<td>Analyze Content: RL/RI2-9, SL2-3</td>
<td>Study/Apply Grammar: L1-3, SL2-3</td>
</tr>
<tr>
<td>Skill Activities</td>
<td>“Let’s go to the text” activities in discussions Daily practice selecting, analyzing, and explaining quotations Focus on evidence in writing process work</td>
<td>Protocols for oral and silent reading and rereading of complex texts Small–group response to sets of text–dependent questions Scaffolded analysis activities: teacher model to group to individual Analytical responses to peers’ work</td>
<td>Sentence composing and combining activities related to unit content Phrase poetry (composed with specific grammatical elements) Grammar/Usage/Mechanics warmups Individual and group copyediting practice as part of writing process</td>
</tr>
</tbody>
</table>
## Chapter Contents

<table>
<thead>
<tr>
<th>Writing to Texts: W1-6, 9-10, RL/RI1-10</th>
<th>Research: W1-2, 4-9, RI1-10</th>
<th>Performance Assessment</th>
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</thead>
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<td><strong>Short Texts</strong></td>
<td><strong>Routine Writing</strong></td>
<td><strong>2-3 Analyses</strong></td>
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<tr>
<td></td>
<td></td>
<td><strong>1-2 Narratives</strong></td>
</tr>
<tr>
<td><strong>Nonfiction:</strong></td>
<td>Daily prompts*</td>
<td>Focus of PA</td>
</tr>
<tr>
<td>Historical articles related to unit</td>
<td>Double entry journals</td>
<td>Plot analysis (star</td>
</tr>
<tr>
<td>readings</td>
<td>Interior monologues</td>
<td>chart)</td>
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<tr>
<td>Articles on relevant current</td>
<td>Notetaking and annotating</td>
<td>Close reading essay</td>
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<tr>
<td>social issues</td>
<td></td>
<td>Learning reflection</td>
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</tr>
<tr>
<td><strong>Nonfiction:</strong></td>
<td>Daily prompts*</td>
<td>Focus of PA</td>
</tr>
<tr>
<td>Newspaper or magazine stories on</td>
<td>Personal journal entries</td>
<td>Original poetry in</td>
</tr>
<tr>
<td>topics related to main text</td>
<td>“Take a line for a walk”</td>
<td>a variety of forms</td>
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<tr>
<td>Podcasts: “Story Corps”, “The Moth”</td>
<td>commentaries</td>
<td>Vignettes on aspects</td>
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<tr>
<td></td>
<td>Experiments in diverse</td>
<td>of daily life</td>
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<tr>
<td></td>
<td>genres</td>
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<tr>
<td><strong>Nonfiction:</strong></td>
<td>Daily prompts*</td>
<td>Changed or multiple</td>
</tr>
<tr>
<td>Writer interviews Laws, historical</td>
<td>Quickwrites on topics</td>
<td>point of view</td>
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<tr>
<td>documents on “otherness”</td>
<td>related to culture</td>
<td>story</td>
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<td>Documentaries on issues raised by</td>
<td>Concept maps</td>
<td>Imaginative anthropo-</td>
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<td>texts</td>
<td>Definition exercises</td>
<td>logical piece (e.g.,</td>
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<td>on Americans)</td>
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<tr>
<td><strong>Nonfiction:</strong></td>
<td>Daily prompts*</td>
<td>Focus of PA</td>
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<td>U.S. historical documents with</td>
<td>SOAPSTone text analyses</td>
<td>Definition essay on</td>
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<tr>
<td>strong rhetoric</td>
<td>Evaluations of online</td>
<td>culture</td>
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<tr>
<td>News stories, op-ed pieces</td>
<td>sources (or equivalent)</td>
<td>Comparison of texts</td>
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<tr>
<td>Informational websites and podcasts</td>
<td>Dialectical silent</td>
<td>essay</td>
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<td>conversations</td>
<td>Learning reflection</td>
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<tr>
<td><strong>Nonfiction:</strong></td>
<td>Daily prompts*</td>
<td>Author/Country:</td>
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<td>Articles on AAE, dialects, history</td>
<td>Dialect experiments</td>
<td>Gather and analyze</td>
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<td>of English</td>
<td>Storyboarding of written</td>
<td>biographical information</td>
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<td>Articles on public language policy</td>
<td>texts</td>
<td>about the author of</td>
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<td>and immigrant experiences</td>
<td>Write-arounds</td>
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<td><strong>Study/Apply Vocabulary:</strong></td>
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<td>Focus of PA</td>
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<td>L4-6</td>
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<td>Social Justice Issue:</td>
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<td>Seek historical data</td>
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<td><strong>Conduct Discussions:</strong> SL1</td>
<td>Think-pair-share activities</td>
<td>Focus of PA</td>
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<td>“The Last Word” protocol</td>
<td>Advertisement (parody)</td>
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<td>Small-group close readings</td>
<td>Memoir, short story</td>
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<td>Writing response groups</td>
<td>or poem on social</td>
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<td>Literature circles</td>
<td>justice issue</td>
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<td>Socratic seminars</td>
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<td><strong>Report Findings:</strong> SL4-6</td>
<td>Oral reports from group</td>
<td>Language: Investigate</td>
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<td>work with visual aids</td>
<td>topics in linguistic</td>
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<td>Speeches or debates on</td>
<td>change and diversity</td>
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<td>essential question topics</td>
<td>related to focus of</td>
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<td></td>
<td>Oral interpretation of</td>
<td>performance assessment:</td>
</tr>
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<td></td>
<td>texts</td>
<td>information for</td>
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<td></td>
<td>Sharing compositions and</td>
<td>expository or creative</td>
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<td>responding to questions</td>
<td>project.</td>
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<td>Digital Media:</td>
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<td>Research platforms</td>
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</table>

### Notes
- “Daily prompts can include strategies such as admit or exit slips, writing breaks, diagrams, clustering, individual or carousel brainstorming.”
Using the Full-Year Planning Grid

The full-year planning grid on the following page can be used to sketch out plans for all five ELA seasons. The Scope and Sequence provides broad guidance for establishing goals, texts, and tasks, but there still many decisions for teachers to make collaboratively whenever possible. Even though many DYS students will not be in a given class for the entire school year, it makes sense for teachers to establish a vision for the year so that students can see whatever work they do in class as part of fulfilling a larger purpose.

The top box of the grid asks for a statement of the teacher’s vision and goals for the year. These might include major themes and big ideas the teacher would like students to delve into such as social justice or cultural diversity and broad goals such as self-advocacy or critical thinking. This box also asks for ongoing skills development objectives. These should focus on literacy skills that in the teacher’s judgment represent pressing needs for his or her students. The gray bar of the Scope and Sequence offers several possibilities.

The remainder of the grid provides places for the teacher to make tentative decisions about the texts, writing assignments, research activities, and Performance Tasks to be included in the various seasons. The Scope and Sequence establishes general categories and offers examples for each of these categories, but there are many other valid possibilities consistent with each season’s Emphasized Standards and Essential Questions. When making choices, it is important to look down each column as well as across each row to ensure variety and accessibility as well as increasing rigor during the year. Of course, all of these choices are subject to change as the individual needs of students become clear and new curricular options become available. But modifying an existing year-long plan is sounder practice than creating one a little at a time!
## FULL-YEAR PLANNING GRID

### Vision and Goals for the Year:

### Ongoing Skills Development Objectives:

<table>
<thead>
<tr>
<th>SEASONS</th>
<th>Reading Complex Texts</th>
<th>Writing to Texts</th>
<th>Research Activities</th>
<th>Performance Task(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Exploring Traditions</strong></td>
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<tr>
<td><em>September-October</em></td>
<td>Extended Classic Literature:</td>
<td>Routine Writing:</td>
<td>Art:</td>
<td>Analytical Essay:</td>
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<td></td>
<td>Supplementary Literature:</td>
<td>Analyses (2-3):</td>
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<td></td>
<td>Supplementary Nonfiction:</td>
<td>Narratives (1-2):</td>
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<td><strong>Finding a Voice</strong></td>
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<tr>
<td><em>November-December</em></td>
<td>Extended Literary Non-fiction:</td>
<td>Routine Writing:</td>
<td>Genres:</td>
<td>Autobiography:</td>
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<td></td>
<td>Supplementary Literature:</td>
<td>Analyses (2-3):</td>
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<td>Supplementary Nonfiction:</td>
<td>Narratives (1-2):</td>
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<tr>
<td><strong>Expanding Horizons</strong></td>
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<tr>
<td><em>January-February</em></td>
<td>Extended Global Literature:</td>
<td>Routine Writing:</td>
<td>Author and Country:</td>
<td>Explanatory Essay:</td>
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<td></td>
<td>Supplementary Literature:</td>
<td>Analyses (2-3):</td>
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<td></td>
<td>Supplementary Nonfiction:</td>
<td>Narratives (1-2):</td>
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<tr>
<td><strong>Reaching an Audience</strong></td>
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<tr>
<td><em>March-April</em></td>
<td>Extended Informational Text:</td>
<td>Routine Writing:</td>
<td>Social Justice Issues:</td>
<td>Persuasive Speech:</td>
</tr>
<tr>
<td></td>
<td>Supplementary Literature:</td>
<td>Analyses (2-3):</td>
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<td></td>
<td>Supplementary Nonfiction:</td>
<td>Narratives (1-2):</td>
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<tr>
<td><strong>Evolving Communications</strong></td>
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<tr>
<td><em>May-June</em></td>
<td>Extended Modern Literature:</td>
<td>Routine Writing:</td>
<td>Language or Digital Media:</td>
<td>Digital Media Production:</td>
</tr>
<tr>
<td></td>
<td>Supplementary Literature:</td>
<td>Analyses (2-3):</td>
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<td>Supplementary Nonfiction:</td>
<td>Narratives (1-2):</td>
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Exploring Traditions

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Exploring Traditions
Pondering philosophical questions in classic literature

Key Ideas
“What's the meaning of life?” As corny as it may sound, this Essential Question has preoccupied human thought and art since the beginnings of civilization, and it is no less relevant today than it was hundreds or even thousands of years ago. Teenagers, in particular, are interested in its implications and in related philosophical questions such as the following:

- How do we know what is right and wrong?
- How much control do we have over our own lives?

These and similar topics are some of the main subjects of classic literature and mythology, which, when presented in such terms, continue to appeal to contemporary students. Studying classic works and pondering the problems they raise can enhance students' critical thinking about their own lives and the world in which they live. Exposure to the classics also provides students with cultural capital in the form of background knowledge about authors, texts, and eras frequently cited in academic contexts. Above all, these works tell compelling stories that explore universal themes and depict enduring patterns of human behavior.

Literature Focus
There are, of course, many ways to structure units focusing on classic literature. A teacher might choose several works from different eras and genres that treat the subject of war, for example, and ask students to examine the writers' various responses to it. Love and marriage is another theme that cuts across boundaries of time and space, and there are many, many more. Another possibility is to look at a particular kind of text in a variety of contexts: the hero story, for instance, has manifestations in ancient mythology and epic literature, but also in novels, plays, poetry, and non-fiction. A third approach is to use a single work (such as a Shakespeare play) as an anchor text and supplement it with relevant short pieces. Whatever the approach, the key strategy is to get students involved with classic literature in ways that allow them to see its relevance to their own lives. One important consideration when designing a unit of classic literature is how to achieve balance. Much of the Western canon was written by “dead white males,” but there are many works within it that raise important questions about social justice issues; there are also many non-canonical works by people of color and women that can be paired successfully with the classic texts. For example, in a unit on heroic literature a teacher might choose to focus on The Odyssey, Homer's immortal saga about Odysseus's voyage home after the Trojan War. Though unquestionably male and Greek in its orientation, this story nonetheless offers numerous rich opportunities to discuss the roles and rights of women in society and the differences in customs and beliefs between cultures. In addition to highlighting these issues within the The Odyssey, a teacher might choose to pair this text with one written from a wholly different perspective, even a relatively modern work such as Incidents in the Life of a Slave Girl, Harriet Jacobs' harrowing and heroic tale of escape from the clutches of a maniacal slave owner. Both works depict the heroic journey, examine the nature of evil, and celebrate human ingenuity and perseverance.

A question that bedevils many ELA teachers is how to teach whole works of literature in the DYS context, where new students may arrive at any time and stay for as little as two days. Even when students do stay longer, the group that begins an eight-week season is unlikely to remain
intact for the entire session. One strategy, obviously, is to choose short works—stories, poems, articles, and one-act plays—that can be read in one or two class periods. This approach is valid but limiting. Another is to choose longer works that are episodic or dramatic—that have both recurring patterns and sections that can stand on their own. The two works mentioned above are good examples of this kind of literature. A student entering class part way through the reading of either one would need some background information to grasp what was going on, but he or she could start reading almost anywhere and still comprehend the main ideas of the piece.

**Writing Focus**

The study of literature is enhanced by regular opportunities for students to respond in writing: both informally, in short, unrevised quick writes, and formally, in longer, fully processed papers. Expressive, analytical, and creative writing assignments all offer benefits; teachers should try to incorporate all three in the *Exploring Traditions* season.

*Expressive writing* is closest to the self, most like speech, and is thus a powerful tool for exploring connections between the student and the text. An expressive reader-response piece might focus on any of the following kinds of connections:

**Text-to-World**

Show how the work connects to one or more situations going on in the world today.

**Text-to-Text**

Show how the work compares to another piece of literature, film, television show, or lyric with a similar theme.

**Text-to-Self**

Show how the work affects you on a personal level. Does it have the ring of truth to you? Do you have any objections to it or questions about it?

Expressive writing is by nature informal, but it can be revised and shaped to hone the student’s response. A natural extension of expressive writing is *analytical writing*, in which the student, looking at some aspect of a work from a particular perspective, considers how it works and how effectively.

These are some frequently used and generally accessible analytical tasks:

**Character**

Trace the development of a character throughout the work or in part of a work. How does he or she change and grow? How is this character revealed to the reader?

**Theme**

Choose an idea that is prominent in the work and use it as a lens to examine the work as a whole. What does the work seem to “say” about this theme?

**Technique**

Select a short passage from the work and read it closely. What does it say literally? What does the author’s choice of language add to the meaning? How does the passage relate to the work as a whole?

Two key elements in analytical writing that usually require extensive teacher support are close reading of the text and supporting claims with evidence from the text. Because of these requirements, analytical tasks can be fashioned to provide effective, authentic practice for high-stakes open response and long composition prompts.

Creative tasks, in addition to stimulating students’ imaginations and motivating them to write, can also be effective tools in helping students to understand the literature they are reading. By intervening in the text or adapting it to another setting, students engage in deep reflection.
The following types of creative response to literature can be especially effective:

**Intervention**
Try telling the story or a section of the story from a different point of view, reading between the lines to try to imagine what that character would have been thinking, or add a “missing” scene at the beginning, middle, or end to clarify something that is unclear in the text.

**Adaptation**
Update the story in some way—give the characters modern identities and put them in a modern situation. Use your imagination and any genre you like—story, drama, poetry, etc. Be sure to stay true to the original text’s plot and themes.

Any of these types of writing—expressive, analytical, or creative—could be accompanied by and incorporate research on authors, historical events, and/or other relevant topics.

**Emphasized Standards**
Most of the Common Core ELA standards relate to all units of study, and it would be hard to imagine a topic that couldn’t be related in some way to any particular standard. That said, there are three anchor standards that are emphasized in the *Exploring Traditions* season because they focus on foundational skills that students should address at the start of—and throughout—the school year:

**Writing Standard 1**
Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

**Reading Standard 1**
Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

**Reading Standard 2**
Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

An overview of Season 1 and key planning considerations for *Exploring Traditions* are summarized in the table on the following page.
### Unit Elements

#### Emphasized Standards
Focus of skill building

<table>
<thead>
<tr>
<th>Standard</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>W1</td>
<td>Write arguments to support claims in analysis of texts, use reasoning.</td>
</tr>
<tr>
<td>R1</td>
<td>Read closely, make inferences, and cite specific textual evidence.</td>
</tr>
<tr>
<td>R2</td>
<td>Determine themes, analyze development.</td>
</tr>
</tbody>
</table>

#### Essential Questions
“Big ideas” and concepts

What is the meaning of life? How do we know what is right and wrong? How much control do we have over our own lives?

#### Transfer Goals
How students can apply learning to other content and contexts

- Discuss how literature often mirrors and comments on problems in our society.
- Examine the relationships among culture, class, and achievement.
- Demonstrate how closely reading the clues of a text helps us to figure out the author’s purpose.
- Differentiate between the explicit and implicit meanings of text.
- Construct an argument based on information from multiple sources.

### Performance Assessment

#### Analytical essay
(possibly written in the form of a catalog for a museum exhibition on one of the unit’s key Essential Questions)

### Text Sets

#### Extended Texts
1-2 per season

- **Classic Literature:**
  - The Odyssey, Antigone, Romeo and Juliet, Othello, Of Mice and Men, A Raisin in the Sun
  - Foundational American literary works

#### Short Texts
3-5 per season

- **Literature:** Poems and songs based on or related to the main text, film clips (different versions of story), theme-related stories (including from the Bible)
- **Nonfiction:** Historical articles related to unit readings, articles on relevant current social issues, informational videos and websites on related topics

### Writing Tasks

#### Routine Writing
Daily work

- Daily prompts (admit/exit slips, writing breaks, diagrams, clustering, brainstorming), double-entry journals, interior monologues, note taking and annotating

#### Analyses
2-3 per season

Focus of Performance Assessment

- Other possibilities: Plot analysis (star chart: act, agent, scene, means, motive), close reading essay, learning reflection

#### Narratives
1-2 per season

Intervention in a literary text (adding a scene, modernizing the story), letter to a character on a topic related to an essential question

### Research Project

Short, integrated inquiry activity

Students should find and analyze art works (paintings, sculptures, photography, etc.), plus background and commentary, related to readings and Essential Questions. Results will be incorporated into final performance assessment.

### Ongoing Skills Development

#### Recommended activities
Anticipation guides to set purposes for reading, close reading of short passages to analyze character development and tone and select relevant evidence, responding to text-dependent questions, charting development of themes in a text, constructing analytical paragraphs with clear claims and textual support, discussing readings in partner and group activities, synthesizing ideas from multiple texts on a topic.

### PYD/CRP

The season focuses on eternal questions of great interest to all people but especially to youth seeking direction in their lives: the purpose of life, right and wrong, free will and fate. Grappling with these questions in the presence of writers from different cultures and eras is empowering, as this kind of inquiry opens up a range of responses to life’s challenges and explores their consequences.

### Differentiation

To enhance understanding of classic texts, students can engage with them in a range of modes, including teacher modeling, silent reading, paired reading, reading with audio assistance, as well as seeing film adaptations and related historical images. Background material can be presented as maps, graphs, videos, websites. Student responses can include concept maps, graphs, drawings, and discussion.

### Accommodations and Modifications

Discussion roles, readings, writing tasks, and vocabulary can be adjusted according to student abilities and interests. Additional scaffolding may be required for some. Writing assignments may be modified in complexity, length, or format, provided that they retain emphasis on textual analysis. The final Performance Task is very flexible.

### Technology Integration

Online resources (videos, presentations, informational websites are indispensable supplements to the extended text. The Performance Task involves Internet research and may be completed using presentation software or online tools such as Prezi.

### Arts Integration

Learning activities and Formative Assessments can include activities that involve drawing or mapping, and lessons should include attention to thematically related visual arts and music. The Performance Task includes research on visual art also.
Scheduling Options

*Exploring Traditions | Season 1* may be organized in a variety of ways, from a series of thematically related but otherwise unconnected units to a thoroughly integrated sequence spanning the entire two months. The tables that follow illustrate two possible plans for long-term DYS programs plus a short-term plan.

**Plan 1**

In this plan, *The American Dream: Myth or Reality?* occupies the first half of the season and concludes with the season's major Performance Task in Week 4. The remaining four weeks could include one or more units focusing on American literature or a Shakespeare play or a work from the ancient world such as *Antigone* (see the exemplar unit *Civil Disobedience: Disobeying for a Cause*).

<table>
<thead>
<tr>
<th>PLAN 1</th>
<th>EXPLORING TRADITIONS SEASON PLAN 1: LONG-TERM PROGRAMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mon</td>
<td>Tue</td>
</tr>
<tr>
<td>Week 1</td>
<td>Lessons 1-5: <em>Of Mice and Men</em> introduction, reading, discussions, double–entry journal, and analytical paragraph (first half of novel)</td>
</tr>
<tr>
<td>Week 2</td>
<td>Lessons 6-8: <em>Of Mice and Men</em> reading, Internet research and reading of related texts, personal essay on American Dream</td>
</tr>
<tr>
<td>Week 3</td>
<td>Lessons 11-13: <em>Of Mice and Men</em> reading, thematic analysis of novel, reading related texts, Socratic seminar</td>
</tr>
<tr>
<td>Week 4</td>
<td>Lesson 16: Analytical essay</td>
</tr>
<tr>
<td>Weeks 5-8</td>
<td>Other Unit(s): Other examples of classic literature that lend themselves to discussion of the season’s Essential Questions. Texts could include other works of American literature providing alternate viewpoints or experiences, or they could be Shakespeare plays or classics from the ancient world that address similar eternal themes. One possibility is the exemplar unit on <em>Antigone</em>.</td>
</tr>
</tbody>
</table>

**Plan 2**

On the other hand, Plan 2 (p. 4.1.6) shows a more integrated approach: including a second, closely related unit (focusing on another American Dream text or one focused on a related ethical issue such as civil disobedience) before the Performance Task, which in this case would serve as the culmination of the entire season.

In long-term settings it should be feasible for students to complete units such as the *Of Mice and Men* exemplar that follows. The unit stresses learning the skills of close reading in the classroom, but outside-of-class assignments such as independent reading of supplementary texts can provide more depth and breadth to the season and should be included when possible. Extended time to work on writing tasks, including peer response and revision sessions, greatly facilitates skills development. Collecting written pieces and reflecting on progress in writing over time in portfolios enables students to document their growth. Perhaps most important, long-term settings offer the chance for students to consider the season’s Essential Questions from a variety of perspectives and apply the insights gained to their own lives.
Adapting Plans 1 and 2 for Short-Term Programs

As students frequently move in and out of short-term programs, it is unrealistic to plan units of more than two weeks’ duration, and even those need to have multiple entry and exit points built in. The exemplar unit focusing on *Of Mice and Men*, albeit a short novel, may not be suitable for most short-term programs as written. However, following the unit exemplar, two examples of how it can be adapted for short-term settings are presented. Still other possibilities include substituting short stories and/or extended texts with separable elements (such as scenes from plays) for the novel.

Also, in the exemplar unit there are sub-sections (indicated by darker shading in the Plan 1 table on page 4.1.5) that can be used with any American Dream-themed text. Daily or weekly tasks presented as Formative Assessments in the exemplar unit could be changed to Summative Assessments to benchmark student performance on a regular basis.

Plan 3

This plan (see table on p. 4.1.7) is based on an exemplar unit specifically designed for short-term programs. Featuring the ancient Greek play *Antigone*, *Civil Disobedience: Disobeying for a Cause* is planned for two weeks but can accommodate students who enter after it starts or leave before it ends. As the table suggests, this unit could be followed by others that connect thematically. In short-term settings there is little opportunity to track students’ development over time, but it is possible to target writing and reading skills that need strengthening and make them focus areas for daily instruction. It is also possible to engage students in meaningful, if shorter, discussions of the season’s Essential Questions.
CHAPTER 4–Exploring Traditions

SCHEDULING OPTIONS | Season 1

Plan 3
Exploring Traditions Season Plan 3: Short-Term Programs

<table>
<thead>
<tr>
<th>Week</th>
<th>Mon</th>
<th>Tue</th>
<th>Wed</th>
<th>Thu</th>
<th>Fri</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1</td>
<td>Lessons 1-2: Introduction to Greek tragedy and civil disobedience theme</td>
<td>Lessons 3-5: Analysis of Thoreau’s “Civil Disobedience” essay, Antigone characters, and persuasive techniques</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Weeks 2</td>
<td>Lesson 6: Analysis of tragic ending</td>
<td>Lessons 7-10: Examining present-day examples of civil disobedience, studying persuasive techniques, and writing and delivering a persuasive speech on the theme</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Weeks 3-8</td>
<td>Additional Units: Because students enter and exit short-term programs at a variety of times, it is best to plan a sequence of brief (two weeks or less) units that can stand on their own. However, because some students will make the transition from one unit to the next, the units should be connected thematically. For example, after examining one set of ethical questions in the Civil Disobedience unit, students could engage others in a shortened version of the American Dream unit on Of Mice and Men or in units on ethics-themed plays such as A Raisin in the Sun or Othello. Even an epic work such as The Odyssey could be excerpted for this purpose.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Planning Grid for Season 1—Exploring Traditions

Use the grid below to map out a plan for Exploring Traditions. While selecting or creating units, consider how they will address the season’s Emphasized Standards, Essential Questions, and Transfer Goals. Develop a vision for the season that incorporates these goals in a logical sequence.
The American Dream: Myths and Realities

Introduction

Designed for Exploring Traditions | Season 1, this unit was created for use primarily in long-term programs, but elements may also be used in short-term settings. This unit also includes a Lesson Plan Sample.

Extended Text: Of Mice and Men by John Steinbeck
Unit Designer: Anne Marie Osheyak, Western Massachusetts Writing Project

Essential Questions

Exploring Traditions suggests that students will delve deeper into the practices of various cultures and time periods. This unit focuses on the ideas and traditions behind the American Dream—the idea that everyone can make it in America if they just work hard. This idea has been the driving force of immigrants coming to this country and a belief sometimes claimed to be uniquely American. The study of the American Dream leads us to think about two Essential Questions in the season. The first is, “What is the meaning of life? To pursue wealth? Happiness? To make the world a better place?”

“How much control do we have over our lives?”

opportunity. Students are asked to comment on whether or not the American Dream is still achievable or, as Langston Hughes puts it, “What happens to a dream deferred?”

Emphasized Standards

The first standard asks students to “write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.” Literary analysis is a difficult skill to master, so it is fitting that it comes first, giving students an opportunity to practice it all year long. Students not only have to practice citing evidence, but linking their evidence to their claims and maintaining a “formal and objective” tone. Teachers should focus on making sure that students understand the difference between summarizing and analyzing/evaluating when writing. MLA citations should be expected and taught so that they become second nature to students when citing evidence. The second standard ties in with the first, addressing a student’s ability to “read closely to determine what the text says explicitly, and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.” As the grade levels progress from 6 to 12, the standards go from asking students to cite evidence to citing multiple pieces of evidence to citing strong and thorough pieces of evidence. Teachers should work on moving through a progression with students from choosing evidence to choosing the best pieces of evidence for the job. The last standard asks students to “determine a theme and analyze in detail its development over the course of a text, including how it emerges and is shaped and refined by specific details” and to “provide
an objective summary of the text.” Close reading of characters, plot, and literary techniques will help students to stay away from simplistic, clichéd theme statements. Teachers should encourage students to look for multiple themes and variations of themes in a text, supported by evidence in the text and across texts.

**Relationship to the Season**

Because John Steinbeck’s *Of Mice and Men* lends itself to a discussion of the pursuit of the American Dream, it might be useful to incorporate *A Raisin in the Sun* in this season as well. Both pieces of literature revolve around those in the minority—migrant workers in Steinbeck’s novel and African Americans during the 1950s in Hansberry’s play—struggling to form individual identities and be part of a community. Additionally, both works center on the idea of dreams in both positive and negative ways. Historical information should be included to provide context for both works. Extensions on the inquiry into the American Dream could include Harlem Renaissance and/or Nuyorican poets. Conversely, *Of Mice and Men* could be paired with *The Odyssey* to create a discourse on quests, journeys, and dreams—and on the nature of the hero (e.g., is there a difference between an American hero and a classic Greek hero?).

**Text Complexity**

The Lexile score for *Of Mice and Men* is 630L or a grade equivalent of 8.1. However, the interest level given by Scholastic is 9-12. Even though the text may be appropriate for middle school, close reading of allusions (e.g., the opening and closing scenes as a reference to the Garden of Eden) and Steinbeck’s use of detailed imagery also make the novel more appropriate for high school students. The unit’s text complexity is increased by inclusion of more difficult texts such as “To a Mouse” by Robert Burns and non-fiction articles found in the National Public Radio database.

*Of Mice and Men*, by John Steinbeck
Cover design by Michael Ian Kaye
Cover illustration by Ross MacDonald

*Bust of John Steinbeck in Monterey, California.*
Carol M. Highsmith Archive, Library of Congress.
Prints and Photographs Division
www.loc.gov/pictures/item/2011634742
UNIT PLAN | The American Dream: Myths and Realities

**Extended Text:** *Of Mice and Men* by John Steinbeck

**Unit Designer:** Anne Marie Osheyak, Western Massachusetts Writing Project

<table>
<thead>
<tr>
<th>Theme or Content Area</th>
<th>ELA Season 1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Duration:</strong></td>
<td>4-5 weeks, depending on pace</td>
</tr>
</tbody>
</table>

### Emphasized Standards

*Content and College and Career Readiness Anchor Standards*

**W1.** Write arguments to support claims in analysis of substantive topics or texts, use valid reasoning and relevant and sufficient evidence.

**R1.** Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

**R2.** Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

### Essential Questions

**Open-ended questions/concepts that lead to deeper thinking and understandings**

- What purposes do stories serve?
- Are human beings in charge of their lives, or are larger forces in control?
- What does it mean to achieve the American Dream—accomplishments? Power? Wealth? Love?
- What obstacles get in the way of achieving our dreams?
- What role do our communities and friends play in the quest to achieve our dreams?

### Transfer Goals

**How will students apply their learning to other content and contexts? Students will**

- Discuss how literature often mirrors and comments on problems in our society.
- Examine the relationships among culture, class, and achievement.
- Demonstrate how closely reading the clues of a text helps us to figure out the author’s purpose.
- Differentiate between the explicit and implicit meanings of text.
- Construct an argument based on information from multiple sources.

For Empower Your Future connections, see p. 4.6.1
# Learning and Language Objectives

By the end of this unit:

### Students should know...
- The Great Depression
- The Dustbowl, migrant workers
- Slang vs. dialect
- Analyze vs. summarize
- Literary terms: imagery, tone, mood, theme, context, characterization
- Tier 2 vocabulary: obligation, resentment, Napoleon complex, mimic, flirtatious, elderly, protective
- Writing terms: thesis, evidence, MLA citation

### understand...
- The impact of community on an individual can be positive and negative.
- Obligations to our family and friends sometimes conflict with individual goals and dreams.
- We cannot always control where our lives take us, but we can control our reactions to situations.
- There is a relationship between class and race and the attainability of the American Dream.
- Authors use literary works as a way to comment on the world around them.

### and be able to...
- Make inferences about an author’s word choice and meaning by reading a text closely
- Analyze the theme of a text
- Synthesize information from various sources to formulate a claim
- Differentiate between effective and ineffective thesis (claim) statements
- Use textual evidence to support claims about a text
- Construct an analytical paragraph or essay
Assessment Evidence

Quality questions raised and tasks designed to meet the needs of all learners

Performance Task(s) and Summative Assessment(s)

Align with CCR & Content Standards

- Analytical essay on the theme of John Steinbeck’s *Of Mice and Men* (see p. 4.3.12)
- Museum display of art and writing that reflects the student’s idea of the American Dream; art can be either student created or printed out from research (see p. 4.3.14)

Pre-Assessment

Discovering student prior knowledge and experience

- Anticipation guide questions on student’s opinions of achieving dreams and the American Dream (see p. 4.3.7)
- Sample of writing based on an opinion about the text (see p. 4.3.7)

Formative Assessment

Monitoring student progress throughout the unit

- Analytical paragraphs
- Double-Entry journals
- Essay on “My American Dream”
- Journal writing
- Text-dependent questions and answers
- Large and small-group discussions
Access for All

Considering principles of Universal Design for Learning (UDL), Positive Youth Development/Culturally Responsive Practice (PYD/CRP), differentiation, technology integration, arts integration and accommodations and modifications

Multiple Means of Engagement

For all Performance Tasks, students should be provided with as much choice as possible in the level of challenge, type of high- and low-tech tools used, color, design and layout of graphics, and sequencing and timing. Evaluative emphasis should be placed on process, effort and improvement. Formative Assessments are designed to invite personal response, self-evaluation and reflection. The poems, NPR articles, images and videos are meant to address a wide range of diversity and learning profiles in the classroom. Students can go in depth and look at other poems and works of art that fit the theme, or concentrate on the extended text itself, depending on level of interest and ability. Much of the unit work can and should be done in pairs and small heterogeneous cooperative learning groups. Modifications intended to adjust the unit’s learning and language objectives, Transfer Goals, level of performance and/or content will be necessary for students with mandated specially designed instruction described in their Individualized Education Programs (IEPs).

Multiple Means of Representation

The unit asks students to process the issues that affect people of other races and social classes through a variety of high and low tech content representation including podcasts, videos, projected images, and text silently read or read aloud. When possible, written transcripts for videos and auditory content should be provided. The way in which information is displayed should vary, including size of text, images, graphs, tables or other visual content. Information should be chunked into smaller elements and complexity of questions can be adjusted based on prior knowledge competency. By presenting information through a variety of means about immigrants and impoverished families achieving their dreams, the unit also builds hope in students that obstacles can be overcome with time and perseverance. Education Programs (IEPs) and could benefit all learners.

Multiple Means of Action and Expression

Students have the opportunity to do Internet research, listen to and create podcasts, or use Glogster or PowerPoint to express their mastery of the unit’s learning and language objectives. Students should be given high and low tech options to compose in multiple media such as text, speech, drawing, illustration, comics, storyboards, design, film, music, visual art, sculpture or video. Students can use graphic organizers, such as KTL webs, concept mapping with Inspiration or drawings by hand, checklists, sticky notes, and mnemonic strategies to better understand and demonstrate comprehension of the material. There is a good deal of opportunity for collaboration and whole-class discussion as needed. The unit incorporates artwork into the readings as a model for the integration of arts in the final Performance Task. Performance Tasks can be differentiated to address various learner preferences and profiles. Accommodations intended to enhance learning abilities, provide access to the general curriculum and provide opportunities to demonstrate knowledge and skills on all Performance Tasks will be necessary for students with applicable Individualized Education Programs (IEPs) and could benefit all learners.
Literacy and Numeracy Across Content Areas

Reading
Making inferences and paying attention to details such as word choice and characterization are the focus of the unit. Steinbeck uses images and dialogue to lead readers to the theme, so careful attention should be paid to the setting and description of characters, in addition to what they say. Summarizing a longer passage should be coupled with a closer reading of a short passage. Students should focus on what is NOT being said, as well as what is right in the text.

Writing
Using textual evidence to make arguments is a skill that will be new to most students. Students can formulate an opinion about the author’s purpose, how he sets mood and tone, or shows characterization. The focus will be on teaching students the differences between summarizing (repeating the plot) and analyzing (telling why an aspect is important, what it shows, the purpose in using certain words, images, etc.). Since this is a difficult skill to master, students should start with double-entry journals, noting observations and using textual evidence to back them up. A combination of low-stakes journal writing and writing-to-learn activities should be coupled with more medium-stakes practice assignments to get ready for the summative task.

Speaking and Listening
Much of the unit work can and should be done in pairs and small groups. Students will need to work on listening and respecting differences of opinion, but also learning how to change their thinking as new evidence presents itself. In discussions, students should not just focus on their own comments, but also on how to build on the comments of their peers. Socratic seminars can be used for this purpose, as well as fishbowl activities that focus on both listening and speaking.

Language
Students will learn or review basic literary vocabulary (theme, mood, tone, imagery, etc.) and key writing terms (argument, thesis, evidence, etc.) to provide a common language for analysis and expression.

Thinking
Students will move up Bloom’s Taxonomy from comprehending a text and applying the author’s craft and skills to analyzing and evaluating his message in the novel. Students will end at the top level of Bloom’s, creating and curating artwork that reflects their own personal opinion of the American Dream, based on their reading and research. Students will reflect on their own autonomy in achieving goals, as well as the importance of choosing community and friends.

Numeracy
Opportunities for learning ELA through numeracy are found in the use of statistics, graphs, formulas, and timelines. Extrapolation, inferencing, and interpretation are all skills that are based in numeracy.
Resources (in order of appearance by type)

Print

Rather, Dan. “Curtis Aikens and the American Dream.” in Edge (blue middle school edition,) pp. 305-316

Websites

“Anticipation Guide of Mice and Men.”
“Aristotle and His View of Friendship.”
Of Mice and Men in Context, Part 1.
www.youtube.com/watch?v=5063FCAH8mM.
“Significance, Consequence, or Reason: Creating Meaningful Thesis Statements.”
NPR. American dreams: then and now.
“American Dreams faces Harsh New Reality.”
Hughes, Langston. "Harlem."
www.poetryfoundation.org/poem/175884.
Hughes, Langston. "Dream Variations."
Burns, Robert. "To a Mouse."
www.robertburns.org.uk/Assets/Poems_Songs/toamouse.htm.

Materials

Annotation and Dialectical Journal Instructions
www.gpisd.org/cms/lib01/TX01001872/Centricity/Domain/1042/PreAP-GT%20English%20%20Assignment.pdf

Analytical Paragraph Format
hhharvey.edublogs.org/files/2011/01/analyticalparagraphforma-294k1v7.pdf
“To A Mouse: On Turning Her Up in Her Nest with the Plow” by Robert Burns
Chapter 4, Section 3  |  Massachusetts DYS Education Initiative—English Language Arts—2014 Edition

Outline of Lessons

Introductory, Instructional, and Culminating tasks and activities to support achievement of learning objectives

NOTE: The first lesson of each stage is described in detail.

INTRODUCTORY LESSON

Stimulate interest, assess prior knowledge, connect to new information

Lesson 1

With Friends Like These

The goal of this lesson is for students to discuss upcoming themes in John Steinbeck’s Of Mice and Men (New York: Penguin, 1993), introduce them to characters in the novel and to obtain a sample of their analytical writing.

Do Now

Students fill out an anticipation guide with “agree” or “disagree” on a set of teacher-created statements.


Hook

After students have filled out the guide, the teacher initiates a group discussion of students’ opinions and their reasoning. The teacher can tell the students that all of these issues will arise in the book they are going to read.

Presentation

The teacher presents the three levels of friendship according to Aristotle: utility, pleasure, and virtue.


Practice and Application

Students talk in groups to come up with one example of each type of friendship and share out. The discussion can then be turned to the friendship between George and Lenny in Of Mice and Men. The teacher reads pages 1-13 to the class. Then, working in pairs, students write down character traits of George and Lenny, using textual evidence to back up their opinions.

Review and Assessment

Students write paragraphs about the type of friendship that they think exists between George and Lenny, using textual evidence. Because this is a Pre-Assessment of their writing skills and knowledge of how to structure a paragraph, students should write as they see fit, with minimal coaching beyond the instructions that it needs to be a paragraph in length and should incorporate some evidence from the text. If class time doesn’t allow for a paragraph, and/or students can’t take the text with them, a sentence or two will suffice. Or the assessment can be done the following day at the beginning of class as a warm-up activity.
Lesson 2

The Migrant Worker

The purpose of this lesson is to assess students’ prior knowledge of and to provide background on migrant workers.

Do Now

The teacher shows some photos of migrant workers from the Great Depression. Students do a journal entry in which they try to define what migrant workers do and explain who they are, where they live, etc., based on the photos.

Hook

Students share journal entries and use details from the photos or their life experience to justify their definitions.

Presentation

The teacher tells students that Lenny and George are migrant workers. To learn some background before George and Lenny arrive at the ranch, students watch a nine-minute video on the historical background of Of Mice and Men, taking notes about the life of a migrant worker.

SEE: www.youtube.com/watch?v=5063FCAH8mM

Practice and Application

After the video, students share thoughts and findings, then read pp. 13-23 independently, or in pairs, taking notes related to the assessment questions.

Review and Assessment

Students respond to these questions, using evidence from the text: “What is life like for a rancher? Why are Lenny and George an unusual sight on a ranch?”
LESSONS 3 AND 4

Making Inferences

The goal of these lessons is to introduce students to the final paper and the idea of theme and for students to start doing close reading for themes in the text based on characters, setting, and techniques such as imagery. The reading for these lessons is pp. 24-49.

As a hook, students talk about some topics that have come up already in the reading based on the characters of Lenny and George. The teacher introduces the idea of theme and as a class, creates an anchor chart of some themes that have already come up in the novel. Students are introduced to the characters of Curley, Candy, and Curley’s wife. This is a good time to introduce double-entry journals, in which students make observations and express opinions on one side, with textual evidence to support them on the other side. John Steinbeck uses lots of imagery to describe his characters as well as the shooting of Candy’s dog. Students can use the double-entry journals to create visual representations of the characters and/or to predict trouble for George and Lenny later on. There is also room for students to do artwork around the word “silence,” which is used in several different contexts here: Slim’s comforting silence that helps George open up, Candy’s sullen silence when his dog is taken from him, the tense silence of the room as the ranchers wait to hear Carlson’s gun shot, and the peaceful silence that opens the book. Whatever the teacher chooses to focus on, students should be practicing making inferences and forming opinions based on textual evidence. There is a Double-Entry Journal worksheet in Section 7, p. 4.7.4 of this chapter.

LESSON 5 (LESSON PLAN SAMPLE)

From Double-Entry Journal to Analytical Paragraph

The aim of this lesson is for students to practice writing an analytical paragraph, focusing on analyzing rather than summarizing.

After two days of reading and using double-entry journals, students are ready to turn their notes into analytical paragraphs. Analytical paragraphs have four components:

1. An assertion (thesis or claim)
2. The context of the quotation to be used
3. The quotation and citation
4. The commentary connecting the quotation to the assertion

The teacher should clarify the differences between effective assertions and ineffective ones (e.g., a debatable opinion vs. just restating a fact in the plot). For example: Lenny is a nice guy, but not very smart (ineffective). Lenny’s inability to recognize his own strength makes him both lovable and dangerous (effective). A helpful lesson on creating meaningful thesis statements is available.

Students should work on recognizing and creating their own assertions about characters or techniques in the novel and putting them into analytical paragraphs. This activity can be scaffolded down for struggling students by providing sentence frames and templates, and scaffolded up by asking students to write an essay in response to a prompt. The teacher should also focus on the skill of analyzing vs. summarizing a quotation. Many times students fail to state why a quotation is important or how it connects to the assertion. To prepare for writing, students can have a discussion of how characters and setting are revealing themes of isolation, friendship between men, and dreams. Students’ analytical paragraphs could discuss one of these ideas with evidence drawn from their double-entry journals.

A lesson plan sample is included on p. 4.4.1. Materials for this lesson are included in the supplemental which begins on p. 4.7.1

**Lessons 6 to 8**

**Personal Essay on the American Dream**

The goal of these lessons is for students to connect with the dream that Lenny and George have of having a place of their own by writing about their own American Dreams in personal essays. These lessons allow time for discussion and Internet research on the American Dream.

Students should first read pp. 50-60 of the text and map how the dream differs among George (independence and freedom), Lenny (tending the rabbits), and Candy (living without fear of ending up like his dog, tossed away when he gets too old). Then students can explore the NPR.org series American Dreams—Then and Now.

SEE: [www.npr.org/series/153503213/american-dreams-lost-and-found](http://www.npr.org/series/153503213/american-dreams-lost-and-found)

The site offers narratives of people from all walks of life achieving their dreams. There is a section in which people write essays comparing their dreams to popular songs, an exercise that could serve as a freewrite for students to get ideas for their personal essays. Students may also read Dan Rather’s piece “Curtis Aikens and the American Dream” in *Edge* (blue middle school edition, pp. 305-316). Students should then draft and revise their own American Dream essays.

The teacher should confer with students to ensure that the drafts reach a “semi-polished” state. Some students may choose to take the essays all the way to publication and submit them to the NPR site if allowed to do so.
LESSONS 9 AND 10

Exploring Themes of Isolation and Alienation

In this two-day lesson sequence (longer if needed), students compare and contrast how Crooks and Curley's wife (who is not named) cope with alienation and isolation and relate their responses to a theme in the novel.

In pp. 61-83, students are introduced to these characters. Crooks confides in Lenny about his isolation from the other men because of his color. Curley's wife shows up and picks on Crooks, Candy, and Lenny because she is alienated from the group because of her gender and marriage to Curley. As students read, they should note in their double-entry journals how these details relate to the anchor chart on Steinbeck's themes. Students can work in pairs and then have a whole-class discussion that relates these characters to a theme in Steinbeck's work. Students can think about the role of status, race, and class in a community. They can think about the effect of alienation on different groups and individuals in the book and in the world.

LESSONS 11 TO 13

Themes of Paradise and Dreams

In this lesson sequence, students look at how Steinbeck's imagery and ending of the novel comment on his ideas of paradise on earth and achieving dreams.

Students also discuss the idea of the American Dream today. Students spend two days reading the end of the novel (pp. 84-107). As they read, students should look at symbols (the farm, the rabbits, Candy's dog), characters, and plot. Students can create charts, mind maps, etc., of how these three elements reveal themes of paradise and dreams. For more creative work, students can create dramatic tableaux that they feel represent themes in the novel. The teacher also leads students in a reading of Robert Burns’ “‘To a Mouse” (the source of Steinbeck's title). An annotated version can be found at the site below, or on page 4.7.1 in this chapter.

SEE:  www.robertburns.org.uk/Assets/Poems_Songs/toamouse.htm

Students then respond to these questions: “Why would John Steinbeck choose to name his novel after a line in this poem? How are the themes similar? Who are the ‘mice’ in the novel?” The teacher may choose to have students align quotations from the book with lines from the poem and explain their significance.
The last activity students do before their Performance Task is to look at three views on the American Dream:

1. NPR’s “American Dream Faces Harsh New Reality”
   SEE: www.wbur.org/npr/153513153/american-dream-faces-harsh-new-reality

2. Langston Hughes’ “Harlem,” and “Dream Variations”

   (Note the questions after the reading.)

After students read these pieces, the teacher can ask them to free-write on their take-aways and/or hold a Socratic Seminar on the key points and questions that the pieces bring up: “Is the American Dream dead? Should we keep believing in the Dream? How much does individual effort play in the path to success?”

CULMINATING LESSONS
Includes the Performance Task, i.e., Summative Assessment - measuring the achievement of learning objectives

Lesson 14
Analytical Essay on a Theme

The goal of this lesson is for students to collaborate and collect ideas and evidence for an analytical essay on a theme in Of Mice and Men.

Do Now
Students look at their anchor charts and choose a theme that they would like to focus on. They can spend some time free-writing about the theme and what they think John Steinbeck is saying. Students can “Take a Line for a Walk”—choose a line from their double-entry journals, notes, or anchor chart, and discuss how it makes them think of the theme.

Hook
Students share ideas from informal writing.

Presentation
The teacher writes “Topics” on a chart or the board. As a class, students use anchor charts to list all the topics discussed in Of Mice and Men. Underneath “Topics” the teacher writes “Theme” and explains that the theme is the idea that the author is trying to convey about the topic. The class
discusses possible thematic statements. The teacher should try to push students past simple clichéd themes such as “Friends always look out for one another.” The teacher can remind students that themes are not always happy or pleasant. This may be a good time to distinguish between theme and moral.

**Practice and Application**

Students get together in groups by theme and gather evidence from their notes, charts, and double-entry journals. Students work together to come up with variations on a theme and develop thesis statements for their papers.

**Review and Assessment**

Groups report out on their work and write on a Post-it where they are stuck. Students can use the red-yellow-green method of exit slips (red = “My learning stopped when...”; yellow = “A question that I still have after today is ...”; green = “Something new I learned/thought about today was ...”), individual writing and conferencing time, and a share-out at the end of class. Because this is a Performance Task, students should bring this essay to a polished final draft that they can present along with their artwork/art research in the following lessons.

**Lessons 15 and 16**

**Drafting the Essay**

During these lessons students draft and revise their essays.

The teacher should reinforce the idea of strong thesis statements and topic sentences that offer opinions rather than merely summarize the plot. Students should be pushed beyond choosing three main ideas (and thus beyond the five paragraph essay). Students can work in pairs or groups to help each other complete an outline that has the thesis, asserting statements, and evidence laid out (page numbers and citations of quotes they will use to prove their points). The teacher can use a writer’s workshop model of a mini-lesson, individual writing and conferencing time, and a share-out at the end of class. Because this is a Performance Task, students should bring this essay to a polished final draft that they can present along with their artwork/art research in the following lessons.

**Lessons 17 to 19**

**Curating the American Dream**

For the final part of the Performance Task, students choose to create or research a work of art that reflects the theme they wrote about in the analysis paper.

The work of art can relate to just the novel, or the novel and another piece of literature that was read in class. Art can be student-created graffiti, paintings, drawings, collages, digital collages, sculptures,
masks, etc. Or students can select professional art works, including photography. Dorothea Lange’s Great Depression images are a potential resource to research. Other possibilities include the paintings of Edward Hopper, Jacob Lawrence, Romare Bearden, and Norman Rockwell.

This part of the Performance Task could take several days, depending on whether the students are creating or researching and what media they are using for their projects. More advanced students could create digital stories of the American Dream and how it has evolved over the years, incorporating ideas from the novel and other works read during the unit. Students prepare their artwork for display, either on a poster or a digital display, including appropriate quotations from their essays, then rehearse their presentations.

Lesson 20

The Museum Opening

On the final day of unit, students set up their displays gallery style and take turns presenting their artwork, giving an explanation for their choices and how they relate to the theme of their essays.
POST-UNIT REFLECTION

On meeting the Learning and Language objectives

_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________
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_________________________________________________________________________
Lesson Plan Sample

**From Double-Entry Journal to Analytical Paragraph (Lesson 5)**

**The American Dream: Myths and Realities**

Extended Text: *Of Mice and Men* by John Steinbeck

Lesson Plan Designer: Anne Marie Osheyak, Western Massachusetts Writing Project

<table>
<thead>
<tr>
<th>Theme or Content Area:</th>
<th>ELA Season 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duration:</td>
<td>2-4 Days</td>
</tr>
</tbody>
</table>

**Emphasized Standards**

*Content and College and Career Readiness Anchor Standards*

**W1.** Write arguments to support claims in analysis of substantive topics or texts, use valid reasoning and relevant and sufficient evidence.

**R1.** Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

**R2.** Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

**Essential Questions**

*Open-ended questions/concepts that lead to deeper thinking and understandings*

What purposes do stories serve?

Are human beings in charge of their lives, or are larger forces in control?

**Transfer Goals**

*How will students apply their learning to other content and contexts? Students will*

Discuss how literature often mirrors and comments on problems in our society.

Examine the relationships among culture, class, and achievement.

Demonstrate how closely reading the clues of a text helps us to figure out the author’s purpose through what the text is saying or not saying.

Differentiate between the explicit and implicit meanings of a text.

Construct an argument based on information from multiple sources.
### Learning and Language Objectives

*By the end of this unit:*

- Analyze vs. summarize
- Writing terms: *thesis*, *assertion*, *evidence*, *citation*, *commentary*
- Literary terms: *imagery*, *characterization*
- Tier 2 vocabulary: *obligation*, *resentment*, *Napoleon complex*, *mimic*, *flirtatious*, *elderly*, *protective*

### Students should know...

- The impact of community on an individual can be positive and negative.
- Obligations to our family and friends sometimes conflict with individual goals and dreams.
- Authors use literary works as a way to comment on the world around them.

### Understand...

- Make inferences about an author’s word choice and meaning by reading a text closely.
- Differentiate between effective and ineffective thesis (claim) statements.
- Use textual evidence to support claims about a text.
- Construct an analytical paragraph or essay.

### and be able to...

<table>
<thead>
<tr>
<th>Know, Understand, and Do</th>
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</thead>
<tbody>
<tr>
<td>Make inferences about an author’s word choice and meaning by reading a text closely.</td>
</tr>
<tr>
<td>Differentiate between effective and ineffective thesis (claim) statements.</td>
</tr>
<tr>
<td>Use textual evidence to support claims about a text.</td>
</tr>
<tr>
<td>Construct an analytical paragraph or essay.</td>
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</tbody>
</table>
Assessment Evidence

Quality questions raised and tasks designed to meet the needs of all learners

Performance Task(s) and Summative Assessment(s)

*Align with CCR & Content Standards*

The analytic essay at the end of the unit can serve as a Summative Assessment

Pre-Assessment(s)

Paragraph with textual evidence on friendship between George and Lenny from the writing task in Lesson 1 (see p. 4.4.6)

Formative Assessment(s)

Analytical paragraph structure exercise
Double-entry journals
Access for All

Considering principles of Universal Design for Learning (UDL), Positive Youth Development/Culturally Responsive Practice (PYD/CRP), differentiation, technology integration, arts integration and accommodations and modifications

**Grouping**
Whole Class, Partners

**Access for All**
Accomodations, Arts Integration

**Differentiation**
Curriculum

**Technology**
Computer, LCD Projector, Document Camera (Elmo)

**Notes**
This lesson is designed so that students can practice putting together an analytical paragraph. Strong topic sentences and commentary should be focused on here. Students who struggle may need more scaffolding, such as sentence frames or fill-in-the-blank exercises first. More advanced students can work on incorporating multiple examples into their paragraphs while beginners can work on using just one example.

Literacy and Numeracy Across Content Areas

**Processes**
Reading, writing, speaking and listening, language

**Specific Strategies**
word wall, pre-reading, summarizing, note-taking

**Key Vocabulary**
Choices will vary, but should help students describe the characters in the book beyond “good,” “nice,” “mean,” etc.: e.g., obligation, resentment, Napoleon complex, mimic, flirtatious, elderly, protective
Resources (in order of appearance by type)

Print


Websites

*Significance, Consequence, or Reason: Creating Meaningful Thesis Statements*

Materials

*Annotation and Dialectical Journal Instructions*
www.gpisd.org/cms/lib01/TX01001872/Centricity/Domain/1042/PreAP-GT%20English%20Assignments.pdf

*Analytical Paragraph Format*
hharvey.edublogs.org/files/2011/01/analyticalparagraphform-294k1v7.pdf
### Goal

The goal of this lesson is for students to practice transforming their observations from their double-entry journals into analytical paragraphs. This practice will help them with their final performance assessment and with future writing assignments throughout the year. This skill should be reinforced throughout the unit and subsequent units.

<table>
<thead>
<tr>
<th>TIME</th>
<th>LESSON SEQUENCE</th>
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<tbody>
<tr>
<td>5 minutes</td>
<td><strong>Do Now</strong></td>
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<tr>
<td></td>
<td>Using sentence strips or typed-out strips of paper, students take a paragraph cut up in sentences and work together to try to arrange it into a coherent paragraph.</td>
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<tr>
<td>5 minutes</td>
<td><strong>Hook (activator/motivator)</strong></td>
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<td></td>
<td>Students tape up their paragraphs and discuss which one they think is correct and why.</td>
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<tr>
<td>15 minutes</td>
<td><strong>Presentation (beginning)</strong></td>
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<td></td>
<td>The teacher explains that analytical paragraphs have four components: an assertion (thesis or claim), the context of the quotation to be used, the quotation and citation, and the commentary connecting the quotation to the assertion. The teacher gives students the handout on analytical paragraph format (or a comparable simplified version) and reviews each part. The teacher then gives students a sample double-entry journal and asks them to find the four parts of the analytical paragraph in it. The class then creates an assertion from students’ comments about their evidence from the novel. For example, an assertion might be, “George and Lenny’s relationship reveals the theme that friendship between men is unusual and suspicious.” The class should discuss various assertions and distinguish those that make a claim, like the one above, from those that just tell the plot, such as “George and Lenny are the only two guys who travel together.” Next, the teacher asks students to find quotations in their notes and anchor charts to support the class assertion and comment on them (significance, consequence, or reason). The teacher should explain the difference between <strong>summarizing</strong> and <strong>commenting</strong> on a quotation.</td>
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**Lesson Plan 5 | From Double-Entry Journal to Analytical Paragraph**

<table>
<thead>
<tr>
<th>TIME</th>
<th>LESSON SEQUENCE</th>
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<tbody>
<tr>
<td><strong>30 minutes</strong></td>
<td><strong>Practice and Application</strong> <em>(middle)</em></td>
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<td></td>
<td>Students create assertions about possible themes in the novel so far, based on their notes on characters from their double-entry journals and anchor charts. Students can work in pairs to put together analytical paragraphs. If some students have trouble coming up with themes themselves, the teacher can give them a theme and ask students to create an assertion about it. This activity can be scaffolded so that struggling students have assertions created for them and have to find evidence and write commentary or have sentence frames that they must complete for even more scaffolding. The lesson may require an additional half of a class for students to complete the paragraph model, or they could finish it as homework.</td>
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<tr>
<td><strong>5 minutes</strong></td>
<td><strong>Review and Assessment</strong> <em>(wrap up)</em></td>
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<td></td>
<td>The teacher gives students a list of statements from and about the novel. Students mark which ones are good thesis statements and which ones are not. Students can also take the paragraph from the beginning of class and try again to put it in its correct order. Over the course of the unit, the teacher should make sure that students can construct a complete analytical paragraph, refining it as they go (choosing better evidence, linking transitions, focusing on strong assertions, etc.).</td>
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<td></td>
<td><strong>Extension</strong></td>
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<td>Students who show mastery of the analytical paragraph can begin incorporating multiple pieces of evidence into a single paragraph, and making their introduction of evidence and evidence one streamlined sentence, such as, “When the boss sees that George is doing all the talking for Lenny, he thinks George is taking advantage of him and says, ‘[quotation].’”</td>
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</table>
## SEASON 1 Exploring Traditions

### UNIT TITLE:
The American Dream: Myths and Realities

### Overview
This unit, which focuses John Steinbeck’s novel *Of Mice and Men*, can be adapted to short-term programs in a variety of ways. One option is to choose a shorter anchor text. The descriptions below offer two other options for teaching the unit in two weeks while retaining study of the novel. The first focuses on close reading of the text and thematic analysis, while the second incorporates research on the Great Depression.

### Options

<table>
<thead>
<tr>
<th>Options</th>
<th>Adaptation 1 (2 weeks)</th>
<th>Themes in <em>Of Mice and Men</em></th>
<th>Adaptation 2 (2 weeks)</th>
<th>Research on the Great Depression</th>
</tr>
</thead>
<tbody>
<tr>
<td>Desired Results</td>
<td>This adaptation, focused on close reading and thematic analysis of the novel, gives a primary role to <strong>Emphasized Standards R1 and R2</strong>. The first four <strong>Transfer Goals</strong> are still relevant, and all of the <strong>Essential Questions</strong> and <strong>Understand</strong> objectives apply to the abbreviated unit. The <strong>Know</strong> and <strong>Do</strong> objectives related to literary terms and analysis have greater importance than those focused on writing processes.</td>
<td>Close reading and thematic analysis are a focus in this adaptation as well, but with an emphasis on understanding the characters in historical context. The <strong>Transfer Goal</strong> and the <strong>Understand</strong> objective referring to literature as social commentary and the <strong>Know</strong> objective on the Great Depression become central, and the <strong>Do</strong> objective on synthesizing information from various sources will include historical research.</td>
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<tr>
<td>Assessment Evidence</td>
<td>Instead of the original <strong>Performance Task</strong>, the <strong>analytical paragraph</strong> (Lesson 5) can become a first <strong>Summative Assessment</strong> for the unit; a second can be created from the Socratic Seminar questions (Lesson 13). By taking positions on these questions, students can construct arguments based on evidence from the novel and the other sources. The two <strong>Pre-Assessments</strong> and the <strong>Formative Assessments</strong> that involve journal writing, text-dependent questions, and discussions may be used as presented.</td>
<td>In this adaptation, the <strong>Performance Task</strong> changes from a long analytical essay to a <strong>short-term research project</strong> on a topic related to the Great Depression (such as migrant workers). The final presentation should develop a claim (perhaps relating the research to the novel or the present) and may include period art and artifacts. The <strong>Pre-Assessments</strong> and <strong>Formative Assessments</strong> related to comprehension should be used as given; benchmarks on research and synthesis should be added.</td>
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<tr>
<td>Learning Plan</td>
<td>This abbreviated unit includes Lessons 1, 3-6, and 9-13 of the original, but some are modified. Lesson 1, <em>With Friends Like These…</em>, still serves as an <strong>Introductory lesson</strong>, highlighting unit themes and giving opportunities for Pre-Assessment. Lessons 3-6 and 9-12 constitute the <strong>Instructional portion</strong> of the abbreviated unit. Most of these lessons focus on close reading of the novel but include a midway analytical paragraph in Lesson 5. The personal essay discussed in Lesson 6 should be omitted. Lesson 13 now forms the <strong>Culminating section</strong> of the unit. This lesson should focus on connecting the novel to the other texts through discussion and writing a brief argument as a <strong>Summative Assessment</strong>.</td>
<td>This adaptation includes modified versions of Lessons 1-4, 6, 9-11, and 19-20. The <strong>Introductory lessons</strong> (1-2) should include activities building background knowledge of the Great Depression and brainstorming of topics for the research task. <strong>Instructional lessons</strong> (3-4, 6, 9-11) should include daily journal writing and discussion of contexts, characters, and themes as students read the novel and view film clips. There should also be some preliminary research activity to prepare students for the <strong>Culminating lessons</strong> (adapted from 19-20). Students should consult several sources, synthesize their findings, and develop presentations that support claims. Options for presenting include PowerPoint, Prezi, or an art project.</td>
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</table>
Connections to Empower Your Future

**Essential Questions**

Students explore the educational and career aspects of their American Dream through the Empower Your Future (EYF) curriculum. EYF allows students to pursue similar results to those asked through the Essential Questions of this unit. Students do this by using the EYF curriculum to explore their passions and possible avenues for success in order to take charge of their lives. Several lessons in the EYF curriculum have students explore possible futures, anticipate obstacles that may get in the way of achieving dreams, and connect with members of the community students can count on for support. The curriculum provides an opportunity for students to learn skills to create effective goals and to develop character traits that can help them achieve dreams. The connections to this unit’s Essential Questions can be found in the following units of the Empower Your Future curriculum.

This unit and the EYF curriculum both help students take control of their lives and pave their own path towards identified dreams. The connections to this unit’s Essential Questions can be found in the units of the Empower Your Future curriculum listed in the right column of this page.

**Summative Assessment**

The Museum display of art reflecting American Dream display is very similar to the Career Puzzle (EYF Assessment Unit 1), Possible Selves Tree (EYF Treatment Unit 3), and Roller Coaster (EYF Treatment Unit 9). All the projects depict student dreams for the future and encourage students to take control over future outcomes.

**Formative Assessment**

Essay on “My American Dream.” Students draft and revise essays comparing their dreams to popular songs that provide motivation to dreams. The goal of Empower Your Future is to help youth become proactive, resilient and adaptive by gaining skills related to eight elements of an effective “Possible Self.” The “My American Dream” essay also strengthens several of the Possible Self Elements including belief in yourself, explore and pursue your interests, develop your character, and create effective goals.

**Essential Question Connections**

**Treatment Unit 3: Possible Selves**

Students illustrate a tree that portrays their future hopes, fears and expectations.

**Treatment Unit 8: Coping Strategies**

Students learn strategies to overcome obstacles.

**Treatment Unit 9: Life is a Roller Coaster**

Students illustrate a Roller Coaster that depicts their goals, potential crash zones, personal strengths, strategies for success, and people they can count on.

**Assessment Unit 1: Know Yourself**

Students create an initial set of career goals.

**Assessment Unit 2: Earning a High School Credential**

Students create an initial educational goal.

**Treatment Unit 4: Setting Goals**

Students learn to identify and prioritize short and long term goals and create a vision statement.

**Treatment Unit 5: Transitional Goals**

Students conduct research to inform the creation of transitional goals related to a career of interest.

**Detention Unit 6: Positive Beliefs**

Students reflect on their own identity, explore the concept of empathy, and investigate character traits.

**Treatment Unit 7: How Beliefs Affect Decisions**

Students reflect on how their personal beliefs may impact their attitude and goal attainment.
To a Mouse  
A Poem by Robert Burns

Written by Burns after he had turned over the nest of a tiny field mouse with his plough. Burns was a farmer, and farmers are generally far too busy to be concerned with the health of mice. This poem is another illustration of Robert Burn’s tolerance to all creatures and his innate humanity.

Wee, sleekit, cowran, tim’rous beastie,  
O, what a panic’s in thy breastie!  
Thou need na start awa sae hasty,  
Wi’ bickering brattle!  
I wad be laith to rin an’ chase thee,  
Wi’ murd’ring pattle!  
I’m truly sorry Man’s dominion  
Has broken Nature’s social union,  
An’ justifies that ill opinion,  
Which makes thee startle,  
At me, thy poor, earth-born companion,  
An’ fellow-mortal!  
I doubt na, whyles, but thou may thieve;  
What then? poor beastie, thou maun live!  
A daimen-icker in a thrave ’S a sma’ request:  
I’ll get a blessin wi’ the lave,  
An’ never miss’t!  
Thy wee-bit housie, too, in ruin!  
It’s silly wa’s the win’s are strewin!  
An’ naething, now, to big a new ane, O’ foggage green!  
An’ bleak December’s winds ensuin, Baith snell an’ keen!  
Thou saw the fields laid bare an’ wast,  
An’ weary Winter comin fast,  
An’ cozie here, beneath the blast,  
Thou thought to dwell,  
Till crash! the cruel coulter past  
Out thro’ thy cell.

That wee-bit heap o’ leaves an’ stibble,  
Has cost thee monie a weary nibble!  
Now thou’s turn’d out, for a’ thy trouble,  
But house or hald.  
To thole the Winter’s sleety dribble,  
An’ cranreuch cauld!

But Mousie, thou are no thy-lane,  
In proving foresight may be vain:  
The best laid schemes o’ Mice an’ Men,  
Gang aft agley,  
An’ lea’e us nought but grief an’ pain,  
For promis’d joy!

Still, thou art blest, compar’d wi’ me!  
The present only toucheth thee:  
The present only toucheth thee:  
But Och! I backward cast my e’e,  
On prospects drear!  
An’ forward, tho’ I canna see,  
I guess an’ fear!

SEE:  www.robertburns.org.uk/Assets/Poems_Songs/toamouse.htm

Robert Burns photo adapted from www.rugusavay.com/robert-burns-quotes/
Annotation and Double-Entry Journal Instructions

Annotations

Annotating keeps the reader engaged with the text. While you are reading, use some of these strategies to mark the book and include your thoughts and questions.

1. Write comments in the margin, especially to ask questions, relate to characters, make connections to your own life, etc.
2. Star any passages that are very important: events, decisions, or cause and effect relationships.
3. Underline any sentences that made you think or appealed to you.
4. Circle/highlight words that are unfamiliar.
5. Bracket areas that you were confused about or did not fully understand.

Double-Entry Journal

A double-entry journal shows your conversation with the text. It is used to question, make connections, and explore ideas you had as you read. They will be evaluated on the level of detail and thoughtfulness.

<table>
<thead>
<tr>
<th>QUOTE FROM TEXT</th>
<th>COMMENTARY</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Character/Event/Scene)</td>
<td>(Thoughts/Comments/Ideas)</td>
</tr>
<tr>
<td>“The flower garden was strained with rotting brown magnolia petals and iron weeds grew rank amid the purple phlox…the last graveyard flowers were blooming”</td>
<td>From the onset of the story, James Hurst creates the image of death through his description of the dying flowers and specific reference to the “graveyard flowers.” The tone is heavy and dark creating a sense of foreboding.</td>
</tr>
<tr>
<td>“A brilliant moonbeam was slanting through a gap in the curtains”</td>
<td>Since the author used the word slant, I picture a sharp ray of light into the room instead of it just shining. The details help me picture the room and I wonder if the moonbeam is keeping the character awake.</td>
</tr>
</tbody>
</table>

**COMMENT STARTERS**

Why did...
This part about ____ makes me wonder...
How are these similar...
How are these different...
What would happen if...
Why...
Who is...
This section about _____ means...
This reminds me of...
I also...
I never...
This character makes me think of...
This setting reminds me of...
This is good because...
This is hard because...
This is confusing because...
I like the part where...
I don’t like this part because...
My favorite part so far is...
I think that...
## Double-Entry Journal Scoring Rubric

<table>
<thead>
<tr>
<th>LIMITED READER</th>
<th>LITERAL READER</th>
<th>THOUGHTFUL READER</th>
<th>CRITICAL READER</th>
</tr>
</thead>
<tbody>
<tr>
<td>perfunctory responses</td>
<td>factual response</td>
<td>detailed responses</td>
<td>elaborate responses</td>
</tr>
<tr>
<td><strong>You find the text confusing, but don’t attempt to figure it out.</strong></td>
<td>You accept the text literally without thinking of different possibilities in meaning.</td>
<td>You make connections to your own past experiences, feelings, or knowledge, but don’t explain in enough detail.</td>
<td>You can “read between the lines” of the text.</td>
</tr>
<tr>
<td><strong>You don’t change your ideas about the text after re-reading it.</strong></td>
<td>You are reluctant to change your ideas about the text, even after re-reading it.</td>
<td>You rarely change your ideas about the text even after you re-read it.</td>
<td>You think about the meaning of the text in terms of a larger or universal significance, as aspect of self or life in general.</td>
</tr>
<tr>
<td><strong>You make few or no connections to the text and your ideas lack development.</strong></td>
<td>You don’t reach beyond the obvious to make connections to the text; you make few connections, which lack sufficient detail.</td>
<td>You may agree or disagree with ideas in the text, but you don’t thoroughly explain or support your opinions.</td>
<td>You create your own meaning through personal connections and references to other texts.</td>
</tr>
<tr>
<td><strong>You are sometimes confused by unclear or difficult sections of the text.</strong></td>
<td>You ask simple questions about the text.</td>
<td>You consider different interpretations as you read.</td>
<td><strong>You experiment with different ideas or think of original or unpredictable responses.</strong></td>
</tr>
<tr>
<td><strong>You think of some unusual responses but stay mostly with more obvious meaning of the text.</strong></td>
<td>You experiment with different ideas or think of original or unpredictable responses.</td>
<td>You carry on an ongoing dialogue with the writer; you question, agree, disagree, appreciate, or object.</td>
<td><strong>You carry on an ongoing dialogue with the writer; you question, agree, disagree, appreciate, or object.</strong></td>
</tr>
</tbody>
</table>

Adapted from material found at:

GPISD Pre-AP Summer Reading 12-13
Double-Entry Journal

**Instructions**

While reading your text, write down a few phrases you consider important or interesting in the QUOTE column, followed by your analysis in the COMMENTARY column.

<table>
<thead>
<tr>
<th>TEXT PAGE</th>
<th>QUOTE FROM TEXT (Character/Event/Scene)</th>
<th>COMMENTARY (Thoughts/Comments/Ideas)</th>
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Civil Disobedience: Disobeying the Law for a Cause

Introduction

Designed for Exploring Traditions | Season 1, this unit was created for use primarily in short-term programs, but it may also be used in long-term settings. This unit also includes a Lesson Plan Sample.

Extended Text: Antigone, by Sophocles
Unit Designer: Karen Miele, Western Massachusetts Writing Project

Civil Disobedience

Civil Disobedience, a two-week unit created for short-term settings, incorporates the entire text of Antigone and a selection of Thoreau’s “Civil Disobedience” as the primary sources for discussion. These selections can stand on their own, but the unit could easily be expanded by including more readings about civil disobedience throughout history, more independent or guided research, and a more thorough final assessment that requires students to include multiple examples of civil disobedience in their speeches, multiple persuasive techniques, and multiple rhetorical techniques. This unit could serve as an introduction to Exploring Traditions, Season 1, as it focuses on the skills of writing arguments with claims and reasoning, close reading, and determining central ideas of a text.

Essential Questions

Since Exploring Traditions is the first season in the academic year, this unit introduces students to critical thinking surrounding the Essential Questions of the unit, empowering them and showing them that they can make a difference in society. The first question, “How do we know right from wrong?” asks students to think about their own morals and how they came to believe in them. This requires reflection and possibly a comparison between their own beliefs and the beliefs of others. The second question, “How much control do we have over our own lives?” sets forth one of the purposes of the unit, which is empowering students to see that they can change their lives and their society. The next two, “What should we do when the laws of our society do not match our moral beliefs?” and “Under what circumstances is civil disobedience necessary and proper?” require students to differentiate between breaking the law for moral convictions and breaking the law for other reasons. These questions require critical thinking, engagement with others, and reflection on moral beliefs. The final question “How can we convey our beliefs in a positive, persuasive manner?” will show students that they have the power to convince others of their moral convictions, just as writers and speakers have done throughout the centuries, and that writing is a powerful tool for social change.

Emphasized Standards

Writing Standard 1, “Write arguments to support claims in an analysis of substantive topics or texts; using valid reasoning and relevant and sufficient evidence,” is the most emphasized standard in this unit. Even when students are working with other standards such as close reading, they will do so partially as a means of understanding how others construct arguments.

Students will have two opportunities to construct an argument. Mid-unit, they will perform a low-stakes writing assignment in which they rewrite an argument from a character’s perspective, and as a Summative Assessment, they will write a persuasive speech in which they take a stand for a moral conviction.
Reading Standard 1, “Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text” will be applied to reading on almost a daily basis with both fiction and non-fiction works. Students will show their understanding of this standard through short, low-stakes writing, artistic endeavors, and discussion.

Reading Standard 2, “Determine key central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas,” will be met after reading Antigone and “Civil Disobedience” as students discuss and reflect on the main ideas of both texts.

Relationship to the Season

This unit can serve as an introduction to rhetoric and to close reading to interpret a text. While there may be opportunity for some research in this unit on other examples of civil disobedience, the teacher may find that providing students with other readings is necessary rather than asking students to conduct their own research. Antigone is a relevant classic drama that can open the door to other literary masterpieces, ancient or modern, later in the Exploring Traditions season.

Text Complexity

The translation of Antigone used in this unit is accessible, with a Lexile of approximately 1130L (early high school level). Other translations of the play range from 940L to 1570L. “Civil Disobedience” is a more difficult text (1240L), but the teacher can scaffold the reading of short selections as necessary.
UNIT PLAN | Civil Disobedience: Disobeying the Law for a Cause

**Civil Disobedience: Disobeying the Law for a Cause**

Extended Text: *Antigone by Sophocles*

Unit Designer: Karen Miele, Western Massachusetts Writing Project

Theme or Content Area: ELA Season 1

Duration: 2 Weeks

**Emphasized Standards**

*Content and College and Career Readiness Anchor Standards*

**W1.** Write arguments to support claims in analysis of substantive topics or texts, use valid reasoning and relevant and sufficient evidence.

**R1.** Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

**R2.** Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

**Essential Questions**

*Open-ended questions/concepts that lead to deeper thinking and understandings*

- How do we know right from wrong?
- How much control do we have over our own lives?
- What should we do when the laws of our society do not match our moral beliefs?
- Under what circumstances is civil disobedience necessary and proper?
- How can we convey our beliefs in a positive, persuasive manner?

**Transfer Goals**

*How will students apply their learning to other content and contexts? Students will*

- Discuss how literature often mirrors and comments on problems in our society.
- Demonstrate how closely reading the clues of a text helps us to figure out the author’s purpose through what the text is saying or not saying.
- Construct an argument based on information from multiple sources and persuasive speech for a specific audience and purpose.
- Effectively deliver a speech to an audience, paying attention to eye contact, posture, and voice intonation.
- Evaluate options and act appropriately on their personal beliefs when encountering injustice.

For Empower Your Future connections, see p. 4.12.1
Learning and Language Objectives

By the end of this unit:

**Students should know...**

- Definition and history of civil disobedience
- History of Greek theater: role of chorus; definitions of *tragedy, tragic hero, hubris, nemesis*
- Persuasive terms: *ethos, pathos, logos*
- Rhetorical devices often used in persuasive speeches: *rhetorical questions, allusions, alliteration, repetition*

**understand...**

- We cannot always control everything in our lives, but we do have control over our actions.
- Throughout history, some people’s moral beliefs have conflicted with society’s laws.
- People have the ability to alter history by standing up for their beliefs.
- There is a difference between breaking the law for moral reasons and simply breaking the law.
- Persuasive techniques appeal to our reason, emotions and credibility.

**and be able to...**

- Analyze the themes of a text, using textual evidence to support claims about the text
- Analyze and explain character motivation
- Closely read a text to understand author’s purpose
- Apply knowledge of persuasive techniques and rhetorical devices to write an effective persuasive speech or constructing an argument

Know, Understand, and Do

KUDs are essential components in planning units and lessons. They provide the standards-based targets for instruction and are linked to assessment.

For Empower Your Future connections, see p. 4.12.1
Assessment Evidence
Quality questions raised and tasks designed
to meet the needs of all learners

Performance Task(s) and Summative Assessment(s)

Align with CCR & Content Standards

Students will explore instances of civil disobedience (current issues and throughout history) and write a persuasive speech in which they argue the need to civilly disobey a current law that they find unjust:

Imagine you have the chance to speak to a group of people about an unjust law that exists in our country. Like Thoreau, you feel as if it is your “duty” to follow your conscience rather than your government when your government is acting immorally. You will have the opportunity to encourage thousands of others listening to your speech to civilly disobey the government and to do what they know is morally right.

Decide on a law that is unjust and write a persuasive speech in which you convince people that they need to civilly disobey this law. In order to strengthen your speech, you will want to use persuasive techniques (ethos, pathos, and logos) and rhetorical devices and integrate them into your speech. You should also integrate real life and literary examples of others who have accomplished something by civilly disobeying their government. Students who have participated in the entire unit will be able to draw on Antigone, “Civil Disobedience,” and one outside reading of their choice to write their essays. Students who have not read all pieces will still be able to write the essay by reflecting on their own thinking, by reading one selection, and/or by looking at the chart students have created.

Pre-Assessment

Discovering student prior knowledge and experience

Lesson 1 exit slip: Do we have control over our destinies, or are we products of fate? (see p. 4.9.8)
Lesson 2: anticipation guide questions, discussion of Essential Questions (see p. 4.9.9)

Formative Assessment

Monitoring student progress throughout the unit

Discussions and exit ticket about Thoreau’s “Civil Disobedience”
Inner monologues, double entry journals, character motivation exercises
Rewriting dialogue
Class chart on characters and real people regarding civil disobedience and their beliefs about it
Access for All

Considering principles of Universal Design for Learning (UDL), Positive Youth Development/Culturally Responsive Practice (PYD/CRP), differentiation, technology integration, arts integration and accommodations and modifications

Multiple Means of Engagement

Exploring moral beliefs and reactions to unjust laws asks students to examine closely their own ideas of right and wrong. Students will learn and be engaged with how others have been able to change history by standing up and advocating for what they believe in. Current events and historical readings about civil disobedience will address a range of issues related to race, class, gender, and sexuality. Some lessons include Internet research of recent and past acts of civil disobedience and students view television commercials or listen to advertisements in which persuasive techniques are used. Some of the unit work can and should be done in pairs and small heterogeneous cooperative learning groups.

Multiple Means of Representation

The way in which information is displayed should vary, including size of text, images, graphs, tables or other visual content. Information should be chunked into smaller elements and complexity of questions can be adjusted based on prior knowledge competency. Students will be able to read silently, listen to, or act out scenes from Antigone. Learning objectives may be changed as needed for particular students. Modifications intended to adjust the unit’s learning and language objectives, Transfer Goals, level of performance and/or content will be necessary for students with mandated specially designed instruction described in their Individualized Education Programs (IEPs).

Multiple Means of Action and Expression

Reading and writing tasks may be scaffolded and/or modified to provide access to all differentiated content according to students’ identified learning needs. Students can use graphic organizers, such as KTL webs, concept mapping with Inspiration or drawings by hand, checklists, sticky notes, and mnemonic strategies to better understand and demonstrate comprehension of the material. Students can respond to the text not only through writing, but also through art. Students will be given high and low tech options to create a visual representation of a character and that character’s motivations for acting the way he/she does, such as text, speech, drawing, illustration, comics, storyboards, design, film, music, visual art, sculpture or video. For all performance tasks, students will be provided with as much choice as possible in the level of challenge, type of high- and low-tech tools used, color, design and layout of graphics, and sequencing and timing. Evaluative emphasis should be placed on process, effort and improvement. Formative Assessments should be designed to invite personal response, self-evaluation and reflection. For the Summative Assessment, students will have the opportunity to deliver speeches to the class. Accommodations intended to enhance learning abilities, provide access to the general curriculum and provide opportunities to demonstrate knowledge and skills on all Performance Tasks will be necessary for students with applicable Individualized Education Programs (IEPs) and could benefit all learners.
Literacy and Numeracy Across Content Areas

Reading
Close reading of the text of *Antigone*, “Civil Disobedience,” and “On the Eve of the Historic Dandi March” is necessary to understand the meaning of all pieces. Students will do close readings of *Antigone* to understand character motivation and will need to use textual evidence to support claims regarding character motivation. When reading “Civil Disobedience,” students will need to read closely to find Thoreau’s claims and reasoning. Students will read Gandhi’s speech closely while looking for rhetorical devices and persuasive techniques.

Writing
Students will complete low-stakes writing on almost a daily basis. They will connect with the text through short response writings and reflect on major ideas and Essential Questions. These will prepare them for writing their final assessment that requires them to create a persuasive speech.

Speaking and Listening
Students will learn the processes for engaging in a range of academic conversations using multiple perspectives and effective questioning through small group discussions and presentations. Students will have an opportunity to perform or read sections of the play while other students are active listeners. Students will participate in whole group and small group discussions. They also have the opportunity to present their speeches to the class.

Language
Besides learning and applying rhetorical terms (*ethos, pathos, logos*), students will use language effectively in order to produce a speech that persuades others of their positions. Standard English usage should be adhered to when writing the final assignment.

Thinking
Students will engage in critical thinking on authority and law, considering the difference between societal laws and “higher” laws, and differentiate between ordinary law-breaking and civil disobedience for a just cause.

Numeracy
Opportunities for learning ELA through numeracy are found in the use of statistics, graphs, formulas, and time lines. Extrapolation, inferencing, and interpretation are all skills that are based in numeracy.
Resources (in order of appearance by type)

Print


Websites

**Literary Selections**

*Oedipus Rex.*


records.viu.ca/~johnstoi/sophocles/antigone.htm.


thoreau.eserver.org/default.html.

**Advertisements that show persuasive techniques:**

Sensodyne commercial (ethos example). www.youtube.com/watch?v=tU9O5YCZ-eM.

ASPCA (pathos example). www.youtube.com/watch?v=Iu_JqNdp2As.

Campbell’s Soup “Light Versus” (logos example). www.youtube.com/watch?v=PplMjgh_QlM.

**Articles about present day civil disobedience:**


www.umass.edu/writingprogram/jy/peer%20response.html.

www.umass.edu/theater/burialstudyguide.php

**Materials**

“Save the Last Word for ME” (protocol). *National School Reform Faculty.*

www.nsrfharity.org/system/files/protocols/save_last_word_0.pdf
Outline of Lessons
Introductory, Instructional, and Culminating tasks and activities to support achievement of learning objectives

NOTE: The first lesson of each stage is described in detail.

INTRODUCTORY LESSONS
Stimulate interest, assess prior knowledge, connect to new information

Lesson 1

Introduction to Greek Tragedy

The point of the introductory lesson will be to introduce students to ideas in Greek tragedy and the idea of fate vs. free will.

Do Now

The lesson begins with a freewrite about students' favorite hero in any movie they have seen or book they have read. Students can quickly share what they wrote so that the teacher can compare this hero to the idea of the tragic hero later.

Hook

The teacher will begin class by showing the students pictures of modern day “tragic heroes.” The teacher will ask the students what all of these celebrities have in common and generate a discussion about how they were all successful at some point in their careers, but they suffered some kind of downfall and fell from greatness.

Presentation

The teacher will then introduce the concept of a tragic hero and explain that the idea of a great or virtuous character falling from greatness because of a flaw in his character (usually pride) has been around since the times of Ancient Greece. The teacher will then introduce topics of Greek theater by showing students a diagram of the theater and discussing themes of Greek tragedy, such as the idea of fate vs. free will. Greek tragedy terms such as tragic hero, hubris, hamartia, and nemesis will also be discussed. The teacher will explain that the next day, they will begin reading the play Antigone, which is the third story of a Greek trilogy about the family of Oedipus. The teacher will explain that it is important to know the beginning of the story in order to understand the play they are about to read. A short story version of Oedipus can be read aloud to the students so that they understand that Antigone was born into a family that was destined for suffering.
Practice and Application

After hearing the story of Oedipus, students can draw a family tree that shows Oedipus marrying his mother and having four children, one of whom is Antigone. The teacher will also want to give students an extended family tree to refer to later that shows Creon, Eurydice, and Haemon and their relationships to Oedipus and Antigone.

SEE: www.umass.edu/theater/burialstudyguide.php

The teacher can lead a quick discussion on the Greek terms introduced in the beginning of class by applying them to the story of Oedipus. Who is the tragic hero? What is his fatal flaw? What brings about his downfall?

Review and Assessment

As an exit slip, students will respond to the question: “Based on Oedipus, did Ancient Greeks believe that we have control of our own destinies, or are we products of fate?
Lesson 2

Introduction to Civil Disobedience

The goal of this lesson is to introduce students to the idea of civil disobedience and to the idea that people have been able to impact society through their actions. The teacher can connect this back to the idea of fate vs. free will and discuss how we can have control over our actions.

To begin Lesson 2, the teacher will run a line of tape on the floor from one end of the room to the other. At one end of the line, a piece of paper with the words “Strongly Agree” will be taped to the floor. On the other end of the line, a piece of paper with the words “Strongly Disagree” will be taped to the floor. The teacher will then ask students to stand on the line in the spot that shows the extent to which the student agrees or disagrees with the statements he/she is about to read.

The statements will relate to themes of Antigone and Essential Questions of the unit. Statements such as “It is more important to do what you think is right than to follow the law,” “You should protect your family under all circumstances,” “A good leader always listens to his citizens,” and “A good citizen always listens to his government” will be read, one at a time, allowing for discussion as to why students are standing where they are on the line.

Students will then read aloud, taking the parts of Antigone and Ismene, the opening conversation between the sisters that sets up the conflict of the play. They will stop reading when the sisters exit the stage. The teacher will then lead a discussion on the conflict. Why does Antigone want to defy the law? Why does Ismene want Antigone to follow Creon’s rules? What arguments do they use to defend their points of view? The teacher will then pass out an excerpt from Thoreau’s “Civil Disobedience,” explaining that the conflicting ideas of following the law versus following our morals when they don’t coincide has been around for thousands of years.

The text is too long to read in its entirety. The teacher can select a few pages that get at the heart of Thoreau’s argument and point to the fact that he was willing to go to jail for what he believed. Using the link provided, students should at least read Part One, paragraphs 1-3 and 13, Part Two, paragraphs 2-3, 13, and Part Three, paragraphs 6, 9-12.

SEE: thoreau.eserver.org/default.html

Students will read and carefully annotate the excerpt, looking for the reasons Thoreau gives for the need for civil disobedience. The teacher might want to begin annotating the text with the class to show how we take notes on passages and underline important details. After annotating the text, students will highlight four or five quotes or short passages that stand out to them because they agree with Thoreau or because they disagree with him. They will pick one quote to reflect on in a free-write as an exit ticket.
INSTRUCTIONAL LESSONS

Build upon background knowledge, make meaning of content, incorporate ongoing Formative Assessments

Lesson 3
Standing Up For a Cause

The goal of this lesson is to have students continue thinking about civil disobedience in history and today, again thinking about how our free will and our actions can impact our society for better or worse.

Do Now
Students will review the exit ticket from Lesson 2 and try to make a connection to Antigone.

Hook
Students will begin class in groups of three or four with their annotated copies of “Civil Disobedience” and perform the “Save the Last Word For Me” protocol. One student will read a quote he/she selected and say nothing about it. Each other student in the group will get to comment for no more than a minute each on the quote. The student who read the quote will then get the last word and share why he/she thought that quote was important. Another student then reads a quote he/she selected, and the cycle continues with the person sharing the quote always getting the last word on the discussion of it. The teacher will monitor the discussion.

Presentation
After everyone gets to share, the teacher can ask for a whole class share of what was discussed and ask students to think of other examples in history where people broke the law because of what they believed was morally right. Students might answer that people aided slaves on the Underground Railroad or that people defied Nazi law during the Holocaust by hiding Jews. The teacher will ask: What risk were they taking? What risk did Thoreau take? What risk is Antigone taking? The teacher will point out that all of these people broke the law for a moral conviction—they weren’t breaking the law simply to break the law. They were taking principled stands against what they viewed as injustice.

Practice and Application
Students will continue to read Antigone with the previous discussion in mind. They will read today until right before Antigone is brought before Creon. The teacher can point out that while Antigone thinks she is doing the right thing by burying her brother, Creon thinks he is doing the right thing by following the laws of the city. Both characters think that they are doing the right thing and that the other is wrong. Students will create a double-entry journal that lists quotations from Creon on the left side relating to the question, “What qualities make a good leader?”

Review and Assessment
Students will respond to Creon on the right side of the double-entry journal.
Lesson 4

Motivating Factors

The goal of this lesson is for students to read a text closely to look for character motivation.

Students will begin class by doing a free-write on what motivates them to do things. Is it an inner drive? Money? Emotions? After a few students share what they have written, the teacher will ask students to decide what was motivating Thoreau to civilly disobey his government. What motivated him to write his essay? The teacher will point out that injustice often angers us and motivates us to take action. Others are motivated by greed and power.

The teacher will turn the class’s attention back to the text of Antigone by asking the students to pay attention to what is motivating the characters in the text. As students read the text aloud, they should infer what is motivating Creon, Antigone, Ismene, and the Guard. Students will read until right before Haemon enters the scene.

Either in small groups or individually, students will then create a poster of one of the four listed characters that displays a representation of the emotion that is motivating the character. Students will need to include textual evidence from the play to support their interpretation. Students will share these posters with the class. As an exit slip, students will write an inner monologue from their character’s perspective that highlights the emotion that is driving the character’s actions.

Lesson 5 (Lesson Plan Sample)

How Are We Persuaded?

The goal of this class is to introduce students to persuasive techniques and to continue practice of close reading of a text.

The teacher will need to begin class by reminding students of the family tree from the first day of the unit. We are about to meet Haemon, Creon’s son, who is supposed to marry Antigone. How must Haemon feel knowing that his father is about to kill his future wife?

Students can either free-write about this question or the teacher can open it up to a discussion, with students predicting what Haemon might do as he enters this scene. Students will then read through Haemon’s argument and departure from the scene, focusing on what Haemon says to his father and why he says it. How does Haemon try to convince Creon that Creon is wrong? What metaphor does he use?

After looking closely at Haemon’s argument, the teacher will ask the class how effective Haemon’s argument was. The teacher will explain that when people try to convince others of something, they often use persuasive techniques. To engage students, the teacher can show clips from commercials or advertisements from magazines that attempt to convince viewers to buy or do something. The advertisements listed in Resources serve as good examples of ideas of ethos, pathos, and logos by appealing to credibility, emotion, and logic, respectively. If resources are available, students might look
through magazines or online for other examples of advertisements that use persuasive techniques. As an exit slip, once students understand ethos, pathos, and logos, students can write a new speech from Haemon to his father that does a better job arguing for Antigone’s life. They should use as many effective persuasive techniques as possible. A sample lesson plan is located on p. 4.10.1

Lesson 6

A Tragic Ending

The purpose of this class is to finish reading Antigone, to wrap up discussion from earlier about themes in Greek tragedy, and to discuss Essential Questions and terms from Greek tragedy.

The teacher will begin class by asking students to recall the definition of a tragic hero.

The teacher will then explain that as they finish reading Antigone, they will need to determine who is the tragic hero of the story. After finishing the reading, the teacher will pose the question to the class: Who is the tragic hero of our story? Is there an obvious answer? Do Antigone and Creon both have flaws? Do their flaws bring about their downfalls? Do we pity both Creon and Antigone?

The teacher can divide the class into two groups, each group “proving” that either Creon or Antigone is the tragic hero by using evidence from the text. The teacher will also want to lead discussions on themes from Antigone and review the Essential Questions with the students as they relate to the play. As an exit slip, students can select one essential question to reflect on now that they have finished reading Antigone. They should use examples from the story to explain their view on the essential question. Has their opinion on the topic changed?

CULMINATING LESSONS

Includes the Performance Task, i.e., Summative Assessment – measuring the achievement of learning objectives

Lesson 7

Present-Day Civil Disobedience

The purpose of this class is to get students thinking about civil disobedience as it relates to their lives and their society, as well as to prepare them to think about the final assessment.

Do Now

Students will respond to the question, “Do any unjust laws exist in our country today? Explain.”

Hook

The teacher will hook students with some recent examples of “civil disobedience” in the news. Possible topics include Edward Snowden’s leaking information about government surveillance, protests about low wages, and protests of an Arizona bill that would have allowed restaurants to refuse to serve gays on religious grounds.
Presentation

The teacher can read and discuss these articles with the students and discuss how people took a stand against what they saw as injustice, such as illegally disclosing government documents, refusing to shop at stores that paid low wages to workers or workers going on strike, and the boycotting of restaurants that discriminate against people's sexual orientation.

Practice and Application

Students can research another example of civil disobedience to read about. Students might find an example from history such as a firsthand account of someone who hid Jews during the Holocaust or a more modern-day example. The teacher will need to reinforce the idea that civil disobedience is about breaking the law or going against society's expectations because of a moral reason. Students will then be asked to free-write in response to one or all of these questions: To what extent is civil disobedience necessary? Is it ever necessary to break the law? What is the difference between simply breaking the law and civil disobedience?

Review and Assessment

To end class, students might begin to make a chart as a class that places characters and people such as Antigone, Creon, Ismene, Martin Luther King, Jr., Rosa Parks, Edward Snowden, Thoreau, and others that they just read about on a side of the chart depending on how they would answer the question “Is it ever necessary to break the law?” Those people who say “yes” could go on one side labeled Yes. Why would they say yes? Other characters could be placed on the other side under the label No. Why would they say no? This would serve as a review of Antigone and “Civil Disobedience” and act as a way for students to share what they read.

Lesson 8

Introducing Persuasive Speeches

This class will serve as preparation for writing a persuasive speech by carefully looking at the rhetorical devices and appeals to ethos, pathos, and logos that others have used in persuasive speeches.

The teacher will begin class by putting short quotations on the board that students have probably heard, such as “Ask not what your country can do for you, ask what you can do for your country” and “I have a dream.” The teacher will ask why quotations such as these stick in our minds and have become famous; not only because of their content, but also because of how the content was said.

The teacher will point to the use of rhetorical devices in these speeches such as the repetition of the words “I have a dream” in King’s speech. The teacher will decide on a few other rhetorical devices to teach to students, such as allusion, rhetorical questions, and alliteration and ask the students to create or think of examples of them. The teacher will then hand out Gandhi’s speech or another speech that uses rhetorical devices and persuasive appeals. Students will closely read the text, looking for the use of rhetorical devices and persuasive appeals. Students will reflect on how the appeals and rhetorical devices help Gandhi make his point.
Lessons 9 and 10

Performance Assessment Writing and Sharing

The aim of these lessons is for students to integrate effective persuasive techniques into their own writing. These lessons may take the students longer than two days to complete.

Before starting the assignment, the teacher should begin class by making a list of rhetorical devices and examples on the board, as well as reviewing *ethos*, *pathos*, and *logos*. The students and teacher should also work together to construct a grading rubric before students begin writing their arguments. The rubric could be adapted for students who were only present for part of the unit. The Performance Task will take the form of a persuasive speech:

**Goal**
To persuade others to civilly disobey an unjust law

**Audience**
People in the United States unsure of whether or not they want to risk punishment for disobeying a law, even if they morally oppose it.

**Role**
Activist for a cause

**Situation**
People are unsure they want to take the risk you are asking them to take.

**Product**
A persuasive speech.

**Standards**
Writing arguments and persuasive speeches, writing for an audience and for a purpose, presenting information so listeners can follow a line of reasoning

Students will spend two (or more) days drafting, revising, and editing the assignment, which reads:

Imagine you have the chance to speak to a group of people about an unjust law that exists in our country. Like Thoreau, you feel as if it is your “duty” to follow your conscience rather than your government when your government is acting immorally. You will have the opportunity to encourage thousands of others listening to your speech to civilly disobey the government and to do what they know is morally right. Decide on a law that is unjust and write a persuasive speech in which you convince people that they need to civilly disobey this law. In order to strengthen your speech, you will want to think back to persuasive techniques (*ethos*, *pathos*, and *logos*) and rhetorical devices and integrate them into your speech. You should also integrate real life and literary examples of others who have accomplished something by civilly disobeying their government.

Students should begin drafting their speeches during Lesson 9. The teacher will need to conference with students as they begin writing and throughout the day, and he/she should encourage students to share partial drafts of their speeches with their peers. At the end of Lesson 9, the teacher should ask...
some students to read specific parts of their speeches out loud so that the class can hear effective use of persuasive techniques. The teacher should take student work home to review and comment on so that students can begin Lesson 10 with feedback from the teacher that highlights positive things in the paper as well as things the student needs to work on. If time permits, the teacher and students can use Peter Elbow and Pat Belanoff’s response techniques to comment on each other’s writing.

SEE:  www.umass.edu/writingprogram/jy/peer\%20response.html

Before students deliver their final speeches to the class, the teacher should ask students to list characteristics of effective speakers. Eye contact, posture, voice projection, etc. should be named as necessary. Students can practice their speeches with partners to receive feedback before presenting to the class. The end of the class should be used to celebrate student writing by asking students to deliver their speeches.

POST-UNIT REFLECTION

On meeting the Learning and Language objectives

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Lesson Plan 5: How are We Persuaded?

Civil Disobedience: Disobeying the Law for a Cause

Extended Text: Antigone, by Sophocles

Lesson Plan Designer: Karen Miele, Western Massachusetts Writing Project

Theme or Content Area: ELA Season 1

Duration: 1 hour

Emphasized Standards

Content and College and Career Readiness Anchor Standards

W1. Write arguments to support claims in analysis of substantive topics or texts, use valid reasoning and relevant and sufficient evidence.

R1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

Essential Questions

Open-ended questions/concepts that lead to deeper thinking and understandings

How can we convey our beliefs in a positive, persuasive manner?

How do we know right from wrong?

What do we do when the laws of our society don’t match our moral beliefs?

Transfer Goals

How will students apply their learning to other content and contexts? Students will

Construct a persuasive speech for a specific audience and purpose.

Demonstrate how closely reading the clues of a text helps them to figure out the author’s purpose through what the text is saying or not saying.
## Learning and Language Objectives

*By the end of this unit:*

**Students should know...**

- Persuasive terms: *ethos*, *pathos*, and *logos*

**understand...**

- Persuasive techniques appeal to our reason, emotion and credibility.

**and be able to...**

- Analyze and explain character motivation
- Apply knowledge of persuasive techniques when constructing an argument
Assessment Evidence
Quality questions raised and tasks designed to meet the needs of all learners

Performance Task(s) and Summative Assessment(s)
Align with CCR & Content Standards

Students will rewrite the speech Haemon recites to his father when he argues for Antigone’s life in order to create a more effective argument than the one Haemon makes. They will incorporate ethos, pathos, and logos into their speech rewrites.

Pre-Assessment(s)

The teacher can lead a discussion about the argument Haemon makes to his father and lead another discussion about how commercials and advertisements persuade us to buy and do things.

The teacher will get an idea of how much the students already know about persuasion and persuasive techniques through this whole-class discussion.

Formative Assessment(s)

Students will work in partners or small groups to analyze Haemon’s speech to his father. The teacher will ask for groups to share out what they have discussed about the effectiveness of Haemon’s speech and whether he uses any of the persuasive techniques in his speech. After viewing the commercials, students will participate in a think-pair-share activity about the effectiveness of the persuasive techniques in the commercials. Students will begin to think about and discuss briefly how to best match persuasive techniques to what one is trying to persuade others to do.

For example: Why does the ASPCA commercial choose to appeal to our emotions and not our sense of logic? What would be the effect if the commercial appealed to reason instead of emotion? Would we be as persuaded?
Access for All

Considering principles of Universal Design for Learning (UDL), Positive Youth Development/Culturally Responsive Practice (PYD/CRP), differentiation, technology integration, arts integration and accommodations and modifications

Grouping

The whole class will read and discuss this section of Antigone. The whole class will also view commercials and look at advertisements that use persuasive techniques. Students will work in class together to analyze both Haemon’s speech to his father and online advertisements. Students will then work independently to rewrite Haemon’s speech.

Access for All

PYD goals are reflected by empowering students with the belief that they have the ability to persuade others with their words. The teacher can make accommodations and modifications to the lesson by reading Antigone out loud to students who need to listen to the text and by providing more visual examples of ethos, pathos, and logos to students who are visual learners.

Differentiation

Some students might need scaffolding to organize their thoughts before rewriting Haemon’s speech to his father. The teacher will need to decide how many of the three persuasive techniques should be used in each student’s speech rewrite.

Technology

The teacher will need access to a computer, projector, and the Internet to show examples of ethos, pathos, and logos from commercials that can be found on YouTube. If there is no access to technology, the teacher can find examples in print from magazines.
Literacy and Numeracy Across Content Areas

Processes
Reading, writing, listening, speaking

Specific Strategies
For example, word wall, pre-reading, summarizing, note-taking
Students will address these literacy domains when reading *Antigone*, listening to and discussing persuasive techniques, and writing their own persuasive arguments. The teacher will use the video clips of commercials as models of persuasive techniques, and Haemon’s original speech will serve as an insufficient model that can be improved.

Key Vocabulary
Persuasive terms: *ethos, pathos, logos*

Resources (in order of appearance by type)

Websites

Literary Selections
records.viu.ca/~johnstoi/sophocles/antigone.htm.

Advertisements that show persuasive techniques:
Sensodyne commercial (ethos example): www.youtube.com/watch?v=tU9O5YCZ-eM
ASPCA pathos example): www.youtube.com/watch?v=lU_JqNdp2As
Campbell’s Soup “Light Versus” (logos example): www.youtube.com/watch?v=PplMjh_QlM
<table>
<thead>
<tr>
<th>TIME</th>
<th>Lesson Sequence</th>
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<tr>
<td><strong>Goal</strong></td>
<td>The ultimate goal of this lesson is for students to understand the persuasive techniques of <em>ethos, pathos, and logos</em>, and to use those techniques in a rewrite of Haemon’s speech. While rewriting Haemon’s speech, students should attempt to write an “authentic” speech by paying careful attention to what they know about his character and his relationship with his father, Creon. Their goal is to write a more effective speech than the one Haemon delivers in the text.</td>
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<td><strong>Do Now</strong></td>
<td>Students will look back at the family tree chart that was passed out on the first day of the unit to remind themselves of the relationships that exist in the play. They should take note of the fact that Creon’s son, Haemon, is engaged to Antigone, and Creon, Haemon’s father, has just declared that Antigone must be put to death.</td>
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<td><strong>Hook (activator/motivator)</strong></td>
<td>The teacher will draw the students’ attention to the fact that we have not met Haemon’s character yet. Students should free-write about what Haemon must be feeling about his father’s decree, since we are about to find out what he is feeling as he enters the scene in today’s reading. Students will share their answers.</td>
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<td><strong>Presentation (beginning)</strong></td>
<td>Students will then read through Haemon’s argument and departure from the scene, focusing on what Haemon says to his father and why he says it. A close reading of this section will ask students to focus on how Haemon tries to convince Creon that Creon is wrong in sentencing Antigone to death. What metaphor does he use? After looking closely at Haemon’s argument, the teacher will ask the class how effective Haemon’s argument was. The teacher will explain that when people try to convince others of something, they often use persuasive techniques. The teacher will introduce persuasive terms and definitions to the students, asking them if Haemon uses any of these techniques when he speaks to his father. In partners or small groups, the students will scan through his argument and decide if any of these techniques are used. Students can discuss with their partners/small groups what is effective in Haemon’s speech and what is not effective in his speech.</td>
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<td>TIME</td>
<td>Lesson Sequence</td>
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<td></td>
<td><strong>Presentation</strong> <em>(continued)</em></td>
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<td></td>
<td>The teacher will also ask students what effect the speech has on Creon. Was he</td>
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<td>persuaded by Haemon’s words? What could Haemon have said or done differently?</td>
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<td>The partners/small groups will come up with a couple ideas about how Haemon could</td>
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<td>have improved his speech. Groups will share what they discussed with the class.</td>
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<td>15</td>
<td><strong>Practice and Application</strong> <em>(middle)</em></td>
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<td>minutes</td>
<td>The teacher will show students three commercial advertisements that appeal to</td>
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<td><em>ethos</em>, <em>pathos</em>, and <em>logos</em>. Students will discuss the effectiveness of each</td>
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<td>commercial in convincing the audience to buy the product it is selling. How is</td>
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<td>each commercial appealing to our sense of logic/reasoning, ethics, or emotion?</td>
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<td>Are any appealing to more than one? How effective are the commercials in</td>
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<td>convincing us to buy or do something? Is there a persuasive technique that</td>
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<td>seems to be more appealing than others? Does the product being sold determine</td>
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<td>which persuasive technique works best? *(For example, is there a reason the</td>
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<td>ASPCA commercial producers chose to appeal to our emotions instead of our sense</td>
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<td>of reasoning?)* Students can discuss these questions with a partner and then</td>
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<td>share with the class by doing a quick think/pair/share activity.</td>
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<td>15</td>
<td><strong>Review and Assessment</strong> <em>(wrap up)</em></td>
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<td>minutes</td>
<td>Students will turn their attention back to Haemon’s speech and rewrite it using</td>
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<td>as many of the three persuasive techniques as possible. The goal will be to</td>
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<td>prove their understanding of the techniques and to show their understanding of</td>
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<td>Haemon’s character and his relationship with both his father and Antigone.</td>
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<td>Students will also need to take Creon’s character into consideration when thinking</td>
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<td>about what Haemon could say that would convince Creon that he should not kill</td>
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<td>Antigone.</td>
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<td><strong>Extension</strong></td>
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<td>Possible extensions of this lesson include giving students more practice</td>
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<td>identifying persuasive appeals and giving students more practice using them.</td>
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<td>Students could search the Internet or magazines for more examples of the</td>
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<td>appeals or create their own advertisements for products that appeal to our</td>
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<td>emotions, logic, and ethics. They will get more practice looking at persuasive</td>
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<td>techniques and rhetorical devices as they look at other speeches and write their</td>
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<td>own later in the unit.</td>
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# Adapting the Unit for a Long-Term Program

<table>
<thead>
<tr>
<th>SEASON 1 Exploring Traditions</th>
<th>UNIT TITLE: Civil Disobedience: Disobeying the Law for a Cause</th>
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<tbody>
<tr>
<td><strong>Overview</strong></td>
<td>Two possible adaptations of the unit emphasize different standards. The first would allow students to write a more thorough, rehearsed persuasive speech and would place more emphasis on persuasive and rhetorical devices. The second would allow students to look closely at themes in ancient Greek literature and improve their close reading skills.</td>
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<tr>
<td><strong>Options</strong></td>
<td><strong>Adaptation 1</strong> (3 to 4 weeks) More Persuasion/Better Presentations <strong>Adaptation 2</strong> (3 to 4 weeks) Ancient Greek Themes</td>
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<td>Desired Results</td>
<td>While the goals would stay the same, more stress would be placed on Emphasized Standard W1, constructing and delivering a persuasive speech for a certain audience. Transfer goals 4 and 5 become more significant, and more emphasis is placed on persuasive terms and rhetorical devices and applying that knowledge to writing a speech. The Essential Question “How can we convey our beliefs in a positive, persuasive manner?” comes to the fore. All goals would remain in this adaptation also. Students will read the play <em>Oedipus Rex</em> before reading <em>Antigone</em>, placing more emphasis on Emphasized Standards R1 and R2, close reading and determining a theme. The Essential Question “How much control do we have over our own lives?” is a focus of analysis and comparison to <em>Antigone</em> and other readings from the original unit as students examine the theme of fate vs. free will.</td>
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<td>Assessment Evidence</td>
<td>The Performance Task will be more in-depth, focusing not only on persuasive and rhetorical devices, but also including Speaking and Listening Standard SL4: “Present information, findings, and supporting evidence such that listeners can follow the line of reasoning . . . .” Students will be expected to incorporate many examples of rhetorical devices and at least two of the three persuasive techniques. Teachers should also include more in-depth Formative Assessments in Lessons 5 and 8, asking students to find and analyze examples of persuasive techniques and rhetorical devices and providing them with more practice using these skills. Students will complete the Performance Task as presented, but they will also complete a Formative Assessment after reading <em>Oedipus Rex</em> that argues whether people have control over their destinies. Understanding of Standards R1 and R2 is essential, as students should use evidence from <em>Oedipus</em> to support their claims, and the teacher should work with them on skills related to incorporating textual evidence into their writing in preparation for the end-of-unit task. Students can compare their views from this assessment with their thoughts after reading the remaining texts. A writing task comparing themes from the plays can also be added after Lesson 7.</td>
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<tr>
<td>Learning Plan</td>
<td>The Culminating section is extended to include more writing time, more revision and conferencing with the teacher, and more speaking practice. The class should spend more time on Instructional lessons 5 and 8 to reinforce persuasive techniques and rhetorical devices. Lessons focusing on persuasive strategies in speeches could be added. Students should view/listen to famous speeches and analyze arguments presented and rhetorical and persuasive techniques used. They can also create short ads utilizing persuasive techniques. The unit will remain the same, except for Lesson 1 and additional Instructional lessons that follow relating to <em>Oedipus Rex</em>. The teacher will introduce <em>Oedipus</em> as stated in Lesson 1, but students will read the entire play instead of just a short story version. During the reading, the teacher will focus on character development and the theme of fate vs. free will. The lessons should also focus on close reading and annotating skills so when students read “Civil Disobedience,” they have already learned how to analyze a complex text.</td>
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Connections to Empower Your Future

**Essential Questions**

The second Essential Question asks students “How much control do we have over our own lives?” Throughout the series of EYF curricula students work to develop elements of an effective “Possible Self” that help students to gain a sense of control over future outcomes in their lives. The curriculum helps students create effective goals, gain life skills, learn how to learn, explore and pursue their interests which allow them to gain more control over their lives.

This unit also asks the question, “How can we convey our beliefs in a positive, persuasive manner?” Students are taught throughout the EYF curriculum to present their goals and plans regarding their education and career. When students reach this unit’s transfer goal to “effectively deliver a speech to an audience, paying attention to eye contact, posture, and voice intonation,” they will be better prepared to present EYF projects at key transition activities. Students write a persuasive speech in this unit and can practice presenting it in EYF class. EYF teachers can help prepare students for this and future presentations by teaching the **EYF Detention Unit 3 Lesson 6: Making a Presentation Lesson**.

ELA teachers should work closely with EYF teachers to connect this unit’s Essential Questions, Transfer Goals, and end products to expectations of EYF to prepare youth to present at key transition activities. The following expectation explains how EYF lessons promote youth voice and what role educators can play to support youths’ presentations in preparation of these transition activities:

**EYF Expectation No. 4:**

The Educator’s role is to help prepare each youth to present at key transition activities across the DYS continuum of care, including:

**Detention**

Students are taught to advocate for themselves (for example, EYF curriculum activities such as Guidance Counselor Worksheet, and Community Resource Guide Scavenger Hunt) upon return to the community by preparing them for transition back to school, GED, or work.

**Assessment**

Through this curriculum, students present EYF Goals (related to education and employment) using a poster (the Career Puzzle project) or Final Student Project at their initial staffing. The youth’s work should be given consideration at the initial staffing and to the extent possible (with the input of other DYS educational professionals) be integrated into the youth’s treatment plan.

**Treatment**

Each unit in the treatment curriculum ends with the student presenting a culminating project (For example, Career PowerPoint, Possible Selves Tree, Rollercoaster project) to classmates. Students can present any EYF Unit project (examples above) or **EYF Treatment Unit 10 Final Project** at 90-, 60-, or 30-day staffing as a way to voice their goals, plans and ideas around education and employment and help shape their Community Services Treatment Plan.

**Revocation**

All students complete the mandatory lessons to prepare them for meetings within the program.
# Table of Contents

**CHAPTER 5—Season 2: Finding a Voice**

Overview, Planning, and Scheduling Options ....................... 5.1.1

Public vs. Private:  
Using Our Inner Voice to Explore Our Outer Identities

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Speak Up, Speak Out: Using Spoken-Word to Be Heard

Unit Exemplar (Short-Term Program)

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Chapter 5 — Finding a Voice

INTRODUCTION | Season 2

Finding a Voice
Developing personal resources for writing

Key Ideas

“What do I have to say to the world?” Since language is the characteristic that most distinguishes human beings from other animals, it’s not surprising we place such a high value on voice. Voice is our primary means of communication and one of the ways we recognize each other. By extension, we use the term “voice” to mean identity, self-actualization, and power. Everyone wants to “have a voice” and to “let his or her voice be heard.” We also use the term metaphorically to refer to the persona that emerges from a piece of writing. A “strong voice” is the quality that most clearly distinguishes lively, engaging writing from dull, insipid stuff.

The ELA classroom is the ideal place for students to find their own voices—in all senses of the word. In literature they can listen to the voices of others and assume the roles of imagined selves. In writing—especially open-ended personal writing—they can explore their own selves, addressing questions such as the following:

• What are my various identities, and how do they intersect?
• How do my community and I influence and shape each other?

Of course, these questions can lead into sensitive subjects, especially in the DYS setting, so teachers need to exercise caution and consider the local context when planning the season around them. But there are plenty of ways for ELA classes to explore these topics without creating controversy. As one DYS teacher says to her students, “You are more than your crimes.”

Writing Focus

Personal writing should be at the center of this season, both casual, low-stakes exercises and polished, high-stakes pieces. The teacher must make clear at the beginning, though, what the boundaries are in choice of topic, language, and detail. These may vary according to the program and the teacher’s comfort level, but all students need to know, for instance, that teachers are mandated reporters of abuse and neglect. Also, students must know whether and under what conditions their writing will be shared in class, and they should have the option not to share particular pieces if doing so would make them uncomfortable. Making these clarifications about students’ personal writing provides a “teachable moment” for the concepts of audience and purpose.

A reliable starting point for personal writing is composing informal memory pieces using free-writing or visualization or a combination of the two. Taking students back to their childhoods or to more recent school or community experiences can create rich raw material for later extension and revision. A memoir or autobiographical sketch is one possible outcome for this kind of work, but transforming it into poetry or short fiction is just as valid and perhaps more likely to prompt reflections on experience.

A productive and engaging assignment for teenage writers is the personal multi-genre project. The idea is to have students create a variety of separate but interconnected pieces about different aspects of themselves using a range of genres. These might include “normal” ELA genres such as poetry, vignette, dialogue, or letter; but they might also include some unexpected genres such as shopping list, recipe, advertisement, or movie trailer. The result is a publication in which students tell about themselves—or better, what matters to them about themselves—through a collection of snippets rather than a continuous narrative. Students enjoy assembling, revising, and sharing these projects.
“Taking students back to their childhoods or to more recent school or community experiences can create rich raw material for later extension and revision.”

**Literature Focus**

Since the primary goal of this season is to help students find their own voices as writers, literature selections that depict personal experiences relevant to students’ lives – and, most importantly, the authors’ reflections on those experiences - will be most helpful. These should include autobiographical works (or excerpts) such as Richard Wright’s *Black Boy*, Anne Moody’s *Coming of Age in Mississippi*, Esmeralda Santiago’s *When I Was Puerto Rican*, Richard Rodriguez’s *Hunger of Memory*, or Elie Wiesel’s *Night*.

Selections of poetry and fiction can be just as valuable to students trying to find their own voices, particularly if these works model techniques that students might successfully imitate. For example, the Gwendolyn Brooks’ poems depict urban poverty using a variety of unconventional rhymed and unrhymed forms, and Sandra Cisneros’s *The House on Mango Street* covers similar topics through a series of literary vignettes.

**Emphasized Standards**

Because personal and creative writing in a variety of modes is the core activity for this season, ELA standards focusing on narrative and genre, as well as on analyzing structure and character and idea development, are the most relevant. These standards should, of course, be reinforced in all seasons:

**Writing Standard 3**

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

**Reading Standard 3**

Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

**Reading Standard 5**

Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

**Reading Standard MA.8.A**

Analyze the meanings of literary texts by drawing on knowledge of literary concepts and genres.

An overview of Season 2 and key planning considerations for *Finding a Voice* are summarized in the table on the following page.
CHAPTER 5–Finding a Voice

OVERVIEW AND KEY PLANNING CONSIDERATIONS | Season 2

Unit Elements

Finding a Voice (November-December)

Emphasized Standards
Focus of skill building

- W3. Write narratives to develop real or imagined experiences or events.
- R3. Analyze how and why individuals, events, ideas develop and interact.
- R5 (8a). Analyze the structure and genres of texts.

Essential Questions
“Big ideas” and concepts

What do I have to say to the world? How do my community and I influence and shape each other? What are my various identities, and how do they intersect?

Unit Focus

Findings of a Voice

Transfer Goals
How students can apply learning to other content and contexts

- Apply the structures and forms of different genres to autobiographical writing
- Integrate information and ideas from diverse sources to create presentations for a specific audience.
- Use the techniques of explanatory, persuasive, narrative, and creative writing to clarify complex ideas and information and communicate them to others.
- Compare key elements of different social identities and analyze their own and others' perceptions of and responses to different identities.
- Analyze how different social identities promote or inhibit opportunity and recognize that the sharing of stories promotes understanding and social justice.
- Recognize that literature provides a window on the experiences and beliefs of other cultures and helps us to better understand our own.
- Apply insights gained from the assigned literary and autobiographical texts to their own experiences and views of the world.

Performance Assessment
Authentic culminating assignment

Autobiography
(possibly written in the form of a multi-genre project with several thematically related pieces)

Text Sets

- Extended Texts 1-2 per season
- Short Texts 3-5 per season

Literary Nonfiction:
Night, Black Boy, Coming of Age in Mississippi, When I Was Puerto Rican, Hunger of Memory, God Grew Tired of Us

Nonfiction:
Newspaper or magazine stories on topics related to main text, podcasts: “Story Corps”, “The Moth”, “This I Believe”

Writing Tasks

Routine Writing
Daily work

Daily prompts (admit/exit slips, writing breaks, diagrams, clustering, brainstorming), personal journal entries, “take a line for a walk” commentaries, experiments in diverse genres

Analyses
2-3 per season

Character analysis in sustained narratives, genre and structure analysis in literary works, learning reflection

Narratives
1-2 per season

Focus of Performance Assessment
Original poetry in a variety of forms, vignettes on aspects of daily life

Research Project
Short, integrated inquiry activity

Develop a portfolio of pieces in several genres that can serve as mentor texts for the performance assessment. Analysis should include learning the conventions of each genre.

Ongoing Skills Development
Recommended activities

Close reading of passages to analyze how events and ideas and author's voice develop, responding to text-dependent questions with evidence, engaging texts with reflective writing and short analytical pieces, exploring experiences and beliefs in narrative writing, engaging with partners and class in text-based discussions, teaching lessons on genres to classmates, sharing insights from research.

PYD/CRP

The season focuses on the ultimate means of empowerment: discovering one’s own voice and having it heard. The unit pursues this goal with attention to and respect for students’ various personal and social identities.

Differentiation

Working with a wide range of genres gives students a choice in how they express themselves and invites them to explore and share their various cultures.

Accommodations and Modifications

Readings can be adjusted for individual students or additional scaffolding provided. Writing assignments may be modified in complexity, length, or format, provided that they retain emphasis on autobiography. The final Performance Task is very flexible.

Technology Integration

Research tasks include Internet searches of historical topics and social issues, and short texts include podcasts from National Public Radio.

Arts Integration

One method of responding to assigned readings is drawing. Genres included in the Performance Task may have graphic elements and/or original artwork.
Scheduling Options

_Finding a Voice | Season 2_ may be organized in a variety of ways, from a series of units showcasing different perspectives on the theme of personal and social identity, to an integrated sequence of two-week inquiries using different autobiographical or semi-autobiographical genres: poetry, memoir, film. The tables that follow illustrate two possible plans for long-term DYS programs, short-term applications, and a plan for short-term programs.

Plan 1

In this plan, _Public vs. Private: Using Our Inner Voice to Explore Our Outer Identities_ is placed in the first half of the season and concludes with the season's major Performance Task in Week 4. The remaining four weeks could include a unit on a related work of literary nonfiction or one representing a contrasting set of experiences. Or it could focus on a different genre such as poetry (see, for example, the exemplar unit _Speak Up, Speak Out: Using Spoken-Word to Be Heard_).

### Plan 1

**FINDING A VOICE SEASON PLAN 1: LONG-TERM PROGRAMS**

<table>
<thead>
<tr>
<th>Plan 1</th>
<th>FINDING A VOICE SEASON PLAN 1: LONG-TERM PROGRAMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mon</td>
<td>Tue</td>
</tr>
<tr>
<td>Week 1</td>
<td>Lessons 1-5: Introductory lesson on exploring identities, analyzing vignettes from <em>The House on Mango Street</em> and Martin Espada poem</td>
</tr>
<tr>
<td>Weeks 2-3</td>
<td>Lessons 6-15: Reading and analyzing sections of <em>Hunger of Memory</em>, addressing themes of public vs. private identities, family intimacy, bilingual education, the role of race in personal and social identity; reading and listening to “This I Believe” personal essays, writing a personal “This I Believe” narrative and one for the author, summarizing his beliefs; optional analytical paper on <em>Hunger of Memory</em>.</td>
</tr>
<tr>
<td>Week 4</td>
<td>Lesson 16: Sampling genres</td>
</tr>
<tr>
<td>Lessons 17-19: Creation of multi-genre autobiography with several pieces on related themes, with student cover art</td>
<td></td>
</tr>
<tr>
<td>Lesson 20: Sharing voices café</td>
<td></td>
</tr>
<tr>
<td>Weeks 5-8</td>
<td>Other Unit(s): Another extended text or shorter examples of literary nonfiction representing different experiences and viewpoints. Texts could include other works of modern American literature (from the Civil Rights era, for example), or selections from world literature. Gender balance should be a priority in text selection.</td>
</tr>
</tbody>
</table>

**Plan 2**

On the other hand, Plan 2 (p. 5.1.5) uses a more integrated approach, breaking the first exemplar unit into three parts, with short units focusing on other genres inserted between them. An exhibition serves as the culminating Performance Task for the entire season.

In long-term settings it should be possible for students to complete extended units such as the _Hunger of Memory_ exemplar and other, related ones as well. The unit stresses development of student voice through personal writing in a variety of genres. Learning the conventions and purposes of different genres—and repurposing genres for
unconventional uses—is an engaging and empowering activity. Extended time to work on writing tasks, including peer response and revision sessions, greatly facilitates skills development. Collecting written pieces and reflecting on progress in writing over time in portfolios enables students to document their growth. Perhaps most important, long-term settings offer the chance for students to consider the season’s Essential Questions from a variety of perspectives and apply the insights gained to their own lives.

<table>
<thead>
<tr>
<th>PLAN</th>
<th>FINDING A VOICE SEASON PLAN 2: LONG-TERM PROGRAMS</th>
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<tbody>
<tr>
<td></td>
<td>Mon</td>
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<tr>
<td>Week 1</td>
<td>Lessons 1-5: Introductory lesson on exploring identities, analyzing vignettes from <em>The House on Mango Street</em> and Martín Espada poem</td>
</tr>
<tr>
<td>Weeks 2-3</td>
<td>Inserted Unit: A text set focusing on exploration of personal and social identities in a different genre (lyric poetry, for example)</td>
</tr>
<tr>
<td>Weeks 4-5</td>
<td>Lessons 6-15: Reading and analyzing sections of <em>Hunger of Memory</em>, addressing themes of public vs. private identities, family intimacy, bilingual education, the role of race in personal and social identity; reading and listening to “This I Believe” personal essays, writing a personal “This I Believe” narrative and one for the author, summarizing his beliefs; optional analytical paper on <em>Hunger of Memory</em>.</td>
</tr>
<tr>
<td>Weeks 6-7</td>
<td>Inserted Unit: Selections from another work of literary nonfiction (or a film) offering a different perspective on identity and voice.</td>
</tr>
<tr>
<td>Week 8</td>
<td>Lesson 16: Performance Task intro</td>
</tr>
<tr>
<td></td>
<td>Lessons 17-19: Creation of original art and/or research on thematically related artwork, preparation of museum display</td>
</tr>
<tr>
<td></td>
<td>Lesson 20: Museum exhibition</td>
</tr>
</tbody>
</table>

**Adapting Plans 1 and 2 for Short-Term Programs**

Since students move in and out of short-term programs frequently, it is unrealistic to plan units of more than two weeks’ duration, and even those need to have multiple entry and exit points built in. The exemplar unit focusing on *Hunger of Memory* is written as a coherent sequence of lessons spanning four weeks; however, it utilizes short texts and segments of longer texts that can be separated from the whole. Thus short-term programs should be able to implement many of the lessons if not the entire unit. Following the exemplar, two examples of how it can be adapted for short-term settings are presented.

Additional possibilities include substituting short pieces (poems, songs) and/or other extended texts with separable elements (such as chapters from memoirs) for the selections from *Hunger of Memory*. Also, in the exemplar unit there are sub-sections (Lessons 1-5 and 16-20) that focus on concept development and student writing and can be used with any set of texts. Daily or weekly tasks presented as Formative Assessments in the exemplar unit could be changed to Summative Assessments to benchmark students’ performance on a regular basis.
Plan 3

This plan (see table below) is based on an exemplar unit specifically designed for short-term programs. Using contemporary spoken-word poetry as its main texts, *Speak Up, Speak Out: Using Spoken-Word to Be Heard* is planned for two weeks but can accommodate students who enter after it starts or leave before it ends. As the table suggests, this unit could be followed by others that connect thematically.

In short-term settings there is little opportunity to track students’ development over time, but it is possible to target writing and reading skills that need strengthening and make them focus areas for daily instruction. It is also possible to engage students in meaningful, if shorter, discussions of the season’s Essential Questions.

<table>
<thead>
<tr>
<th>PLAN 3</th>
<th>FINDING A VOICE SEASON PLAN 3: SHORT-TERM PROGRAMS</th>
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<tbody>
<tr>
<td><strong>Week 1</strong></td>
<td><strong>Lessons 1-3</strong>: Introduction to spoken-word poetry and analysis of examples, brainstorming topics for original poems</td>
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<tr>
<td><strong>Weeks 2</strong></td>
<td><strong>Lesson 6</strong>: Drafting group poem</td>
</tr>
<tr>
<td><strong>Weeks 3-8</strong></td>
<td><strong>Additional Units</strong>: Because students enter and exit short-term programs at a variety of times, it is best to plan a sequence of brief (two weeks or less) units that can stand on their own. However, because some students will make the transition from one unit to the next, the units should be connected thematically. For example, after examining spoken-word poetry as a tool for self-expression, students could examine first-person prose pieces such as podcasts from “Story Corps”, “The Moth”, or “This I Believe” and trying writing in this genre. Other possibilities include studying selections from book-length autobiographies such as <em>Black Boy</em> or <em>Coming of Age in Mississippi</em>.</td>
</tr>
</tbody>
</table>
Planning Grid for Season 2—Finding a Voice

Use the grid below to map out a plan for *Finding a Voice*. While selecting or creating units, consider how they will address the season's Emphasized Standards, Essential Questions, and Transfer Goals. Develop a vision for the season that incorporates these goals in a logical sequence.

### November-December (Season 2): Finding a Voice Plan

<table>
<thead>
<tr>
<th>Vision for the Season:</th>
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<tbody>
<tr>
<td><strong>Week/Dates</strong></td>
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Public vs. Private: Using Our Inner Voice to Explore Our Outer Identities

Introduction

Designed for Finding a Voice | Season 2, this unit was created for use in both long-term and short-term program settings. It focuses on students writing short pieces in a variety of genres. This unit also includes a Lesson Plan Sample.

Extended Text: Hunger of Memory: The Education of Richard Rodriguez, by Richard Rodriguez
Unit Designer: Kelly Norris, Western Massachusetts Writing Project

Essential Questions

The season theme Finding a Voice speaks to the universal human desire to be heard, one that resonates especially with youth seeking greater empowerment. Desiring to be heard presumes that the speaker has a message, and thus the first Essential Question: “What do I have to say to the world?” This question prompts self-examination, especially of beliefs and values, which are deeply connected to identity, leading to the second and third Essential Questions: “What are my various identities and how do they intersect? How do our social identities impact our experience of the world?” This unit lends itself to the study of social identities (race, class, gender, etc.) and how they impact individual experience. The unit theme and Essential Questions are especially well suited to autobiographical, narrative writing, as well as a mentor texts that present narrative elements but will also include examination of social identity. Above all, this unit promotes writing with a personal voice—and determining what that voice is. This process can involve discussions of language (e.g., home language vs. Standard English).

“Why do our social identities impact our experience of the world?”

Narrative can be interpreted broadly here to include a variety of genres that convey and reflect on personal experience, including the personal essay, autobiography, vignette, and poetry. A primary goal is that students learn to use narrative structures and descriptive language to give voice to their ideas and achieve their purposes.

The reading anchor standards selected for the season are all suggestive of lenses through which to examine the mentor texts that students will study to become better writers. Standard 3: “Analyze how and why individuals, events, and ideas develop and interact over the course of a text.” Standard 5: “Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.” These standards call for examining how the parts of a text, especially a longer one, are connected and cumulative, an especially important consideration in narrative writing composed of anecdotes and vignettes. They also demand analyzing texts for structure and literary techniques, as well as close reading of passages to see how they function in the work.

Standard 8A, a Massachusetts addition to the Common Core, asks students to “analyze the meanings of literary texts by drawing on knowledge of literary concepts and genres. Since the culminating Performance Task of the unit involves writing in multiple genres, comparing texts

“Why do our social identities impact our experience of the world?”

“Why do our social identities impact our experience of the world?”

“Why do our social identities impact our experience of the world?”
in different genres and studying genre features and how they impact meaning are essential elements of the unit.

**Relationship to the Season**

To serve as mentor texts for students’ writing, all of the readings selected for *Finding a Voice* should come out of the authors’ experience (as nonfiction or fiction). The extended text *Hunger of Memory: The Education of Richard Rodriguez* presents one model of “finding a voice” through autobiography—using personal stories to comment on larger social issues. Esmeralda Santiago’s *When I was Puerto Rican* comes from a different social context, but it would be a good fit with Rodriguez’s themes. Excerpts from Richard Wright’s *Black Boy* would also complement *Hunger of Memory*, but it might be preferable to choose an autobiography by an African American woman such as Anne Moody’s *Coming of Age in Mississippi*, which has memorable and accessible “Childhood” and “High School” sections. A unit focusing on poetry that conveys personal experience and highlights voice would also serve well in this season. Poets such as Gwendolyn Brooks, Lucile Clifton, and Martín Espada would be valuable additions to the unit.

**Text Complexity**

*Hunger of Memory: The Education of Richard Rodriguez* has a Lexile of L920, but the book is more challenging than that level suggests. Rodriguez uses advanced vocabulary and syntax, as well as irony, subtexts, and allusions. The ideas the book develops are also complex, but the issues he raises (identity, language, race, etc.) are familiar to students, making the narrative more accessible. Examining some of these issues in simpler texts first is essential scaffolding for the unit.
UNIT PLAN

For Long-Term Programs

Public vs. Private: Using Our Inner Voice to Explore Our Outer Identities

Extended Text: *Hunger of Memory: The Education of Richard Rodriguez*, by Richard Rodriguez
Unit Designer: Kelly Norris, Western Massachusetts Writing Project

Theme or Content Area: ELA Season 2
Duration: 3-4 weeks, depending on pace

Emphasized Standards

*Content and College and Career Readiness Anchor Standards*

**W3.** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

**R3.** Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

**R5.** Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

**R8A.** Analyze the meanings of literary texts by drawing on knowledge of literary concepts and genres.

Essential Questions

*Open-ended questions/concepts that lead to deeper thinking and understandings*

What do I have to say to the world?
What are my various identities and how do they intersect?
How do our social identities impact our experience of the world?

Transfer Goals

*How will students apply their learning to other content and contexts? Students will*

Recognize that literature provides a window on the experiences and beliefs of other cultures and helps us to better understand our own.

Apply insights gained from the assigned literary and autobiographical texts to their own experiences and views of the world.

Use the techniques of explanatory, persuasive, narrative, and creative writing to clarify complex ideas and information and communicate them to others.

Compare key elements of different social identities and analyze their own and others’ perceptions of and responses to different identities.

Analyze how different social identities promote or inhibit opportunity and recognize that the sharing of our stories promotes understanding and social justice.

Integrate information and ideas from diverse sources to create presentations for a specific audience and purpose.

Apply structure and form of different genres to an autobiographical collection of writing.
### Learning and Language Objectives

**By the end of this unit:**
- **Students should know...**
  - Elements of narrative writing: *anecdotes, small moments, description, reflection, figurative language, developing ideas,* etc.
  - Elements of vignettes: *imagery, snapshot,* etc.
  - Elements of poetry: *symbol, metaphor,* etc.
  - Key concepts/terms: *public vs. private, Americanize/ Anglicize, assimilate, intimate, incongruity, machismo*
  - Who Cesar Chavez was and how he affected Latino workers’ rights
  - Structure and form of different genres
  - Punctuation uses: *hyphen, colon, semi-colon, parentheses,* apostrophe
  - Current mandates in ELL education
- **understand...**
  - Our social identities (mainly race, class, gender, ethnicity) impact our perceptions of others and of ourselves, and can create or limit opportunity.
  - Questioning the notions surrounding social identity and speaking out/sharing our stories can create room for understanding, tolerance, and social justice.
  - Assimilation has costs.
  - Our beliefs are a big part of who we are, and sharing them can help us find our voice.
  - Big ideas need to be supported by concrete details.
  - Writing process includes idea development, drafting, feedback, revision, and publication.
  - Different genres use unique forms, structures, and elements.
- **and be able to...**
  - Read vignettes, poetry, and narrative prose with understanding
  - Discuss/define key concepts and vocabulary
  - Analyze texts for messages about social identity
  - Interpret figurative language
  - Decode punctuation usage and meaning
  - Select relevant passages for close reading and analysis
  - Explain complex ideas with clear definitions and sufficient detail
  - Write argumentative paragraphs with textual evidence
  - Write autobiographically in a variety of genres, exploring social identity and other themes
  - Conduct research
  - Give presentations

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**KUDs are essential components in planning units and lessons. They provide the standards-based targets for instruction and are linked to assessment.**

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**Know, Understand, and Do**

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**DESIRED RESULTS**

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**KUDs** are essential components in planning units and lessons. They provide the standards-based targets for instruction and are linked to assessment.
Assessment Evidence

Quality questions raised and tasks designed to meet the needs of all learners

Performance Task(s) and Summative Assessment(s)

Align with CCR & Content Standards

Students will research different genres and write a multi-genre autobiography, shared with a select audience. The autobiography will explore social identities, among other themes, and will include at least one narrative essay.

Analysis paper or paragraph(s) on social identity, using multiple texts to examine Essential Question(s)

Pre-Assessment

Discovering student prior knowledge and experience

Social Identity Wheel, journal(s), discussion of social identities (see p. 5.3.7)

Formative Assessment

Monitoring student progress throughout the unit

“This I Believe” essay (and one from Richard Rodriguez’s point of view), vignettes, poems
Response paragraphs on readings, journals, discussions
Vocabulary exercises
Graphic organizers/presentations on genres

For Empower Your Future connections, see p. 5.6.1
Access for All

Considering principles of Universal Design for Learning (UDL), Positive Youth Development/Culturally Responsive Practice (PYD/CRP), differentiation, technology integration, arts integration and accommodations and modifications

Multiple Means of Engagement

PYD/CRP: Exploring social identities is inherently culturally responsive, and the selected texts address bilingualism and ethnic and racial identity. Exploring genres gives students a choice in how they express themselves and invites them to explore and share their various cultures. The essays, vignettes, poems, and podcasts are meant to address a wide range of diversity and learning profiles in the classroom. Students can go in depth and look at other poems and works of art that fit the theme, or concentrate on the extended text itself, depending on level of interest and ability. Some of the unit work can and should be done in pairs and small heterogeneous cooperative learning groups.

Multiple Means of Representation

The way in which information is displayed should vary, including size of text, images, graphs, tables or other visual content. Information should be chunked into smaller elements and complexity of questions can be adjusted based on prior knowledge competency. When possible, written transcripts for videos and auditory content should be provided. Modifications intended to adjust the unit’s learning and language objectives, Transfer Goals, level of performance and/or content will be necessary for students with mandated specially designed instruction described in their Individualized Education Programs (IEPs).

Multiple Means of Action and Expression

Reading and writing tasks may be scaffolded or modified to provide access to all differentiated content according to students’ identified learning needs. Students will use graphic organizers, such as KTL webs, concept mapping with Inspiration or drawings by hand, checklists, sticky notes, and mnemonics to better understand and demonstrate comprehension of the material. Students can respond to the text not only through writing, but also through art. Students will be given high- and low-tech options to create their analysis paper, such as text, speech, drawing, illustration, comics, storyboards, design, film, music, visual art, sculpture and/or video. For all performance tasks, students will be provided with as much choice as possible in the level of challenge, type of high- and low-tech tools used, color, design, and layout of graphics, and sequencing and timing. Evaluative emphasis should be placed on process, effort and improvement. Formative Assessments will be designed to invite personal response, self-evaluation, and reflection. For the Summative Assessment, students will have the opportunity to deliver speeches to the class. Accommodations intended to enhance learning abilities, provide access to the general curriculum and provide opportunities to demonstrate knowledge and skills on all performance tasks will be necessary for students with applicable Individualized Education Programs (IEPs) and could benefit all learners. Arts Integration: Responses to readings include drawing and discussion as well as writing. The analysis paper can be a visual essay. Genres in the autobiography can include graphic arts, music, etc.
Literacy and Numeracy Across Content Areas

Reading
Close reading will be a focus of the unit. Since the main text is an autobiography, students will study how the events and ideas develop and interact throughout the text, as well as how the author’s voice contributes to the content. Students will respond to text-dependent questions and select textual evidence to support analysis of key ideas in multiple texts. Analyzing the viewpoints of the authors will also be a focus of instruction.

Writing
Students will engage in daily low-stakes writing to engage the texts and to reflect on their learning. Short essays and narrative pieces will help students connect with the texts and grapple with unit themes in preparation for the summative tasks.

Speaking and Listening
In addition to sharing ideas in class discussions and partner activities, students will have the opportunity to present a lesson on one particular genre of their choice, requiring both clear and organized speaking and attentive listening. In addition, when students are not presenting, they will have roles and responsibilities as listeners/observers/interpreters of the material presented.

Language
A key element of this unit is development of academic vocabulary, especially terms that carry important cultural content, such as assimilate, imperialism, complexion, and machismo.

Thinking
Studying Cesar Chavez and bilingual education laws will allow students to contextualize social identity, particularly of Latinos, against a contemporary and historical background.

Numeracy
Opportunities for learning ELA through numeracy are found in the use of statistics, graphs, formulas, and time lines. Extrapolation, inferencing, and interpretation are all skills that are based in numeracy.
Resources (In order of appearance by type)

Print


Websites


Espada, Martin. “Coca-Cola and Coco Frio.” martinespada.net/Coca-Cola_and_Coco_Frio.html.


Youth Helping to End Racism. www.anti-racismonline.org

Massachusetts Department of Elementary and Secondary Education, “Rethinking Equity and Teaching for English Language Learners.” www.doe.mass.edu/retell.


Materials

Internet access, posters and markers, paper and pencils/pens
Outline of Lessons

Introduction, Instructional, and Culminating tasks and activities to support achievement of learning objectives

NOTE: The first lesson of each stage is described in detail.

INTRODUCTORY LESSONS

Stimulate interest, assess prior knowledge, connect to new information

Lesson 1

Exploring Identities

The goal of this lesson is to get students thinking about what makes them who they are and what identities they have, and how social identity impacts their experience of the world. First they explore their own identities and have some guided discussion; then they interact with the Sandra Cisneros text to see not only what she says about her social class, but how she says it.

Do Now

The lesson begins with a Personal Identity and Social Identity graphic organizer. Students fill in their Personal Identity Wheel side first, as it is easier and more enjoyable for them. (see pp. 5.7.1 and 5.7.2)

Hook

Students share with partners or the group, some or all of it. This exercise can be a great way for students to get to know each other, and the teacher participates as much as possible.

Presentation

The teacher explains that just as our personal preferences and experiences make us who we are, so the larger groups to which we belong have an impact on who we are and how we live our lives. Students fill out the Social Identity Wheel side while the teacher explains concepts as questions come up (e.g., What is the difference between race and ethnicity?). The teacher should be prepared to explain all these terms. Once everyone is done, more sharing can occur. This part of the activity provides more opportunities for students to discover each other and build community, but no sharing should be forced, as some identities are personal and can be targeted by other students.

Practice and Application

The teacher assigns a reflective journal entry: “What about having these identities is enjoyable? Choose one or some to write about that you particularly like. Which of these is hard? Choose one or some to write about and explain what makes it difficult.” Students write for five or ten minutes on each question. Giving them separately sometimes produces more focused thinking and writing. Afterwards, there is partner sharing and then whole-group discussion. The teacher initiates consideration of ground rules.
for the discussion by asking students what would make them feel safe in sharing. Writing these and posting them in the room, to be added to later if necessary, is a good idea for a unit on social identity, which contains some loaded topics. In some classes, this discussion can take all period. In others, it is best to move on quickly (to Lesson 2).

**Review and Assessment**

The teacher and students debrief the discussion together, and students write exit slips summarizing what they have learned and commenting on their comfort levels.

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**Lesson 2**

**Exploring the House**

In this lesson students will read a passage from *The House on Mango Street*, then draw their version of Cisneros’s house. Students will then write or discuss the feelings on “home” and “social class.”

The teacher distributes Sandra Cisneros’ *The House on Mango Street* (New York: Vintage, 1991), and the class reads the opening chapter together. Students then draw the house Cisneros describes, looking closely at details. After sharing drawings (optional), the teacher brings the class back to the text to look at the places where Cisneros reveals how the narrator feels about her home in the details—where she shows instead of tells.

Students find those details and put them in writing or simply share aloud. The teacher helps students make a connection between the narrator’s feelings about her home and her social class, and encourages students to find more evidence of the narrator’s references to and feelings about her social class. Again, this activity can be in writing or discussion format.

The teacher points to the use of italics as demonstrated by the repetition of “there” and helps students unpack meaning. Students then draw their own houses, using as many details as they can. (This may be difficult for students for whom housing is an issue, so adjustments can be made, such as “Draw a place you stayed in for a length of time and remember well.”) After drawing, students write descriptions of their houses, trying to “show not tell” and including as many specific details as possible. Students should also think about how they feel toward these places and try to show that in the details and language they choose. Sometimes this is easier to do in revision; if there is time, they can write several versions of their piece with this and other editing goals.

The teacher teaches/reviews paragraph structure. Students share their passages, and drawings if desired, while classmates listen for specific, “showing” details and language that communicates a feeling. There can be a round of feedback pointing out these elements after each student reads. Sometimes listeners need to take notes.
Lesson 3

Exploring the First Genre

The goal of this lesson is to get students thinking about identity and applying labels. Students will find examples of figurative language in pairs or groups and will also work on their journals.

The lesson begins with three more Cisneros vignettes, some personal writing, and a discussion of what makes a vignette, as a first genre study. In the transfer from the text to the personal writing, students learn/review what figurative language is and some of the particular tools it uses. Finally, students write their first vignette, using the pre-writing they have done on their house, their name, or their family’s hair.

Students begin the day by writing “the story of their name”: What is it, in full? Where did it come from? What does it mean? Who else has it? How do they feel about it? Are there any stories about it? If they could, what would they change it to? Why? This activity is another great opportunity to share.

The class then reads “My Name” in *The House on Mango Street*. Discussion and/or writing prompts should focus on gender, e.g., “What is she saying about being female?” Close reading of particular lines should inform discussion and/or writing. The teacher then guides the class in forming a definition of vignette, using this and the piece from the previous lesson as exemplars. Once a working definition is formed and posted somewhere visible, the class reads “Hairs” and tests it against their definition, adding or adjusting as necessary.

The teacher now introduces/reviews terms of figurative language, including imagery, simile, and personification, adding them to the definition of vignette. The class finds examples in “Hairs” and then breaks into groups or partners to find more examples of figurative language in the two previous pieces. Students then write together describing their own family’s hair, trying out figurative language. Again, adjustments can be made for students who may not feel connected to a traditional family; friends or schoolmates are just as good—any pool of people will do. Sharing these or parts of these can be great fun.

Finally, students are asked to choose a piece started in their journal (my house, my name, or my family’s hair) and develop it into a complete vignette, following the class definition and using figurative language. These can be revised for meaning (Students ask: What am I really trying to say?) and edited for mechanics (Teacher asks: What are the common problems?). These pieces should be titled and read to the class.
LESSONS 4 AND 5  (LESSON PLAN SAMPLE)

Whose Language?

The goal of these lessons is for students to learn and discuss different languages, the origins of those languages, and cultural assimilation. Students will also learn the difference between a vignette and a poem, and will conclude with the formal paragraph on social identity.

The teacher initiates discussion/writing on the different languages spoken by students and/or their families, including where and when the various languages are spoken, including colloquial language or dialect vs. formal or Standard English, how it feels speaking them, stories, etc.

Furthering the class definition of vignette and continuing to notice figurative language, the class reads “No Speak English.” Students research or look up the terms *Americanize*, *Anglicize*, *assimilate*, and *cultural imperialism*, which will all come up later in the Rodriguez book, and so should be kept as a reference. One way to do this is have students individually or in pairs make posters of the term, with definitions, synonyms, illustrations, and examples.

After applying these terms to the vignette, the class reads “Coca-Cola and Coco Frío” by Martín Espada. SEE:  martinespada.net/Coca-Cola_and_Coco_Frio.html, or the poem in the Supplemental Information section on page 5.7.3

It is best to read the poem aloud, several ways. First, by the teacher, next by a student, then shared one line at a time by the class, perhaps even read backwards, and finally as a choral reading in which students select one line or phrase that stands out to them and read it aloud, one by one, in no particular order and as many times as they please. This activity can go on until it feels finished. Students and teacher note the differences between a vignette and a poem, creating a new definition for poetry alongside the one on vignette (line breaks, stanzas, alliteration, metaphor, symbols, etc.), and noting where they overlap (figurative language, etc.).

Next, students work together to find textual evidence of the above concepts in the poem, citing specific lines. The teacher asks students what social identities Espada is writing about and what he is saying about them and should guide students to the tension between the narrator’s American identity and his Puerto Rican identity.

Finally, students are asked to produce a formal paragraph using evidence from the poem and at least one vignette to analyze social identity. A specific question can be given or a looser prompt such as the essential question “How do our social identities impact our experience of the world?”

The teacher may review/teach formal paragraph structure before, during, or after writing and may choose to require the use of vocabulary/terminology used above.
INSTRUCTIONAL LESSONS

Build upon background knowledge, make meaning of content, incorporate ongoing Formative Assessments

Lesson 6

Public vs. Private

The key concept here is the difference between public life and private life. Students begin by considering public and private domains in their lives then note how the author differentiates between them to substantiate his argument against bilingual education. The text is laden with references to social identity as the writer outlines the dichotomy between public and private facing his Mexican-American family.

Do Now

Students make a chart on their paper with two columns labeled Public and Private. The teacher instructs them to list things that fall under each category, such as people, activities, behaviors, places, and memories.

Hook

The teacher then reads several items aloud, and asks students to assign each to a column. For example: shopping, learning, Mom/Dad/siblings, birthdays, dinnertime, school, etc. Students share and discuss these items as they consider what makes things public or private.

Presentation

The class reads pp. 9-19 of “Aria” in Hunger of Memory: The Education of Richard Rodriguez (New York: Random House, 1983). Vocabulary to be introduced before or during reading includes cloistered, incongruity, disadvantaged, intimacy. Students are asked to find the connection between these terms and “public vs. private” as well as their connections to social identity. Any significant imagery or figurative language should be pointed out and unpacked, such as the moment when Richard watches his mother disappear in a “watery blur.” The teacher should get a feel for students’ understanding of bilingual education as soon as it comes up—some may have direct experience that can be very useful.

Practice and Application

After reading, students work in pairs to create another, larger, chart, this time for the author, in which they log memories/places/behaviors/people he describes as public or private. The teacher can direct this if the class needs more support. When students are done charting, they star a few items on their list that seem most important in forming the author’s stance against bilingual education. These are shared and discussed as a class before the final writing assignment.

Review and Assessment

Students write a paragraph explaining the reasons for Rodriguez’s stance against bilingual education (which really only become clear around p. 18), citing the items from their chart that they starred. The teacher should evaluate for paragraph structure and can decide to ask for quotations to be included if the class is ready for it. Some review of this process may be necessary.
Lesson 7

Forming Our Beliefs

The goal of this lesson is to get students discussing the concept of intimacy and the affect of assimilation on intimacy. Class discussion and key vocabulary will be used.

The teacher initiates a discussion on the concept of “intimacy” and encourages students to name things and experiences that are intimate, beyond the typical notion of physical intimacy. Students write journal entries describing an intimate moment—one that is not sexual—and then discuss/share it to further their definition. Students read pp. 20-27 in Hunger of Memory and discuss/chart the costs and benefits of assimilation, paying attention to how intimacy is affected.

Key vocabulary to teach or review: convey, consoling, assimilation, Americanization, Anglicize, individualize. The teacher makes the connection between the narrative in the book and smaller narratives that communicate a writer’s beliefs by introducing the “This I Believe” project. Students are directed to the website for “This I Believe” to listen to podcasts or simply read sample, hard copies of essays. The teacher helps students track how evidence/anecdotes support beliefs by making a worksheet or exercise that allows them to pull apart and identify the belief and the supporting evidence. Students begin formulating their beliefs by participating in some of the activities suggested on the website or simply listing and sharing/discussing what their core beliefs are.

SEE: www.thisibelieve.org
Lessons 8 to 10

Knowing Our Rights, Writing Our Beliefs

The goal of these lessons is to empower students by orienting them to their rights through informing them about current teaching mandates. Students will also share their opinions through multiple means.

Students read the rest of “Aria,” pp. 28-41. Some research on the current status of bilingual education is conducted to empower students to know their rights and understand the terminology and philosophy behind current teaching mandates (WIDA, RETELL, etc.) A good place to start would be the Massachusetts Department of Elementary and Secondary Education website.

SEE: www.doe.mass.edu/retell

This work can be broken up among classmates, shared, and reported out, and should include discussion of personal experiences, pros and cons, etc. Students are asked to take a stand on bilingual education, agreeing or disagreeing with Rodriguez, and defend their opinions formally or informally.

Next, students return to the “This I Believe” assignment and choose a belief to write about. They begin a personal essay that offers argument, evidence, and anecdotes supporting their belief. The teacher provides examples and strategies for using “small moments” and “showing not telling” (often it helps to sketch a small moment that illustrates or precipitates their belief, then write the “snapshot,” just as they did with the writing about their houses). Examples from Rodriguez can illustrate these devices.

Students end the day by creating a definition for the genres of narrative/personal essay and autobiography. They now have a collection of several genres that will come in handy for the final assessment. Over these three days students write, revise, edit, and give peer feedback on their “This I Believe” essays, finally sharing with the class and/or posting to the website.

During this process the teacher targets specific grammar issues as they come up and conducts mini-lessons on elements students may need help with such as openings, voice, and organization. Final essays are published, displayed or distributed however appropriate.
NOTE: To shorten the unit, Lessons 11 to 13 and/or 14 to 15 may be omitted.

Lessons 11 to 13

Personalizing Race

The goal of these lessons is to introduce the concept of race and social identity to students.

To introduce the concept of race and personalize it, teacher begins with a journal prompt from Youth Helping to End Racism: “When was the first time you realized there were people of other races? Recall the earliest memory. What did you think? What did you feel?” The teacher initiates sharing, after reviewing the ground rules set up earlier.

SEE: www.anti-racismonline.org

If the class is willing, the teacher gives further prompts from the website and initiates further discussion. These prompts can be done in one class period, or at the beginning of class each day throughout the reading of this section of the text. The class reads chapter four in Hunger of Memory, “Complexion,” pp. 121-149.

The teacher conducts a mechanics lesson on punctuation: parentheses, hyphen, apostrophe, and colon. Rodriguez uses these frequently and deftly, and their meaning and usage should be unpacked and if possible, practiced. Students can pair up and conduct this teaching and learning as well, using the Internet. Key concepts and vocabulary for these lessons include complexion, poverty, symbols, laborer, machismo/macho, menial, union, and Los Pobres. The teacher points out the intersection of social identities such as race, class, and gender, and directs students to writing that addresses the essential question, using textual evidence.

If students are interested in exploring race, racism, and anti-racism further, and if time permits, the anti-racism website provides opportunities for browsing and learning. The teacher should at least direct all students to learn about Cesar Chavez (covered on the website in the section “anti-racists”), and how his movement connects to the writing Rodriguez does about Los Pobres. A great resource dealing with gender, specifically “machismo,” is the documentary Tough Guise produced by the Media Education Foundation. There are questions and resources on the company’s website as well.

SEE: www.mediaed.org
Rodriguez’s Beliefs

The goal of these lessons is for students to extract the author’s core beliefs and further address social identity.

Students read the closing section of *Hunger of Memory*, “Mr. Secrets,” pp. 191-212. Key concepts and vocabulary include informality, revision, aloof, anonymity, revelation, repress. Students extract a few of Rodriguez’s core beliefs about language, family, Mexican-American immigration, literacy, writing, etc. from the text. These are shared, discussed, and posted.

Students then select one and write a “This I Believe” essay from Rodriguez’s point of view, using one or two of his anecdotes from anywhere in the text as supporting evidence. As best they can, students try to emulate his voice without copying passages from the text. The essays are revised and edited using peer feedback and perhaps shared.

NOTE: This point in the unit is a good opportunity, if there is time, for a final analysis paper in which students address the Essential Question, “How do our social identities impact our experience of the world?” They should choose one identity to write about—race, class, gender, ethnicity, language, nationality—or combine several, gather evidence/quotes from the text, and then write a thesis statement that provides an answer to this question. One alternative to the traditional essay is the visual essay, in which students present a thesis and citations from the text but affix them to a three-dimensional structure that they build to represent their big idea.
CULMINATING LESSONS
Includes the Performance Task, i.e., Summative Assessment - measuring the achievement of learning objectives

Lesson 16
Selecting and Learning Genres

The Summative Assessment for the unit is a multi-genre autobiography. This process begins with a study of genres.

Do Now
Students list as many genres of writing they can think of for five minutes. They then share their lists as the teacher composes a master list everyone can see. As students share, more and more genres pop up, and the list grows.

Hook
Once the list is exhausted, at least for the time being, students choose one that they would like to explore, one they can imagine using to write autobiographically. Students share their choices and reasons for choosing.

Presentation
Referring to the definitions formerly made of vignette, poetry, narrative/personal essay, and autobiography, the teacher instructs students to find samples of their chosen genres and put together definitions of the form, including structure (listing the different parts), elements (what kinds of literary devices it uses), typical themes, etc. A worksheet to guide them in this is helpful. Guiding questions to pose are “What are the ingredients of a good piece in this genre? What does it have to have? What does it have to do?”

Practice and Application
The teacher directs students to websites with lots of genres, such as TeenInk. The teacher can also go through one genre with the class first, to show the steps and expectations for forming a definition. A popular and easy one to start off with is the recipe.

SEE: www.teenink.com

Review and Assessment
Once students have studied and defined their genres, they present them to the class with concise definitions, honed with teacher support, and sample pieces. This process can be done in pairs if there are enough students.
Writing Our Selves

In these lessons, the class becomes a writer’s workshop while the teacher holds conferences and students offer directed feedback to each other.

Students begin writing their autobiographical pieces in their chosen genres. Over several days, students will draft and revise three to five pieces, including at least one vignette, which they may revise from their journal writing during study of *The House on Mango Street*.

At some point, mid-process, the teacher asks the students to identify a theme in their pieces. Guiding questions for a journal/think piece are “What do all these pieces have in common, besides the fact that they are about you? What do you see repeating or coming up in more than one place? Do you see social identity coming up anywhere here? Which of your social identities do you find yourself writing about? What do you most want this collection to say about you?” The teacher lets students write for a while on these questions and then talk with a peer. The teacher then holds individual conferences, looking through students’ work so far and helping them identify their theme(s).

Once students have articulated their theme(s), further revision focuses on making this theme clear. It may help to use one student’s work as an example of this process. Students work on editing skills, as identified by the teacher during the previous or a second conference. If many students are struggling with one editing skill, such as fragments or verb tense, the teacher presents a mini-lesson targeting that skill. Whenever possible, student work is used, with students’ permission. The teacher also reviews the lesson on punctuation and encourages students to try out a variety of punctuation in their pieces.

It is important here to consider home language vs. Standard English. The teacher can go back to any of the three texts used in this unit and review author’s use of home language. Students should be encouraged to use home language in pieces where authentic voice is appropriate, such as poetry, narrative, or vignette.

In other pieces, such as a news article or obituary, formal English is required and should be adhered to.

Once student autobiographies are complete, the teacher provides materials with which to bind their work into something resembling a book. Students create a cover that captures something about who they are or touches on their theme(s). They can make a table of contents and include other art work or photos.

Sharing Our Voices

On the last day, students give a public reading of one piece from their autobiography. The teacher goes over guidelines for public reading and encourages students to read with appropriate emotion, allowing them to rehearse with a partner first. The class gives feedback on the pieces that stood out to them most.
POST-UNIT REFLECTION

On meeting the Learning and Language objectives

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5.4.1

Whose Language? (Lessons 4 and 5)

Public vs. Private: Using Our Inner Voice to Explore Our Outer Identities

Extended Text: Hunger of Memory: The Education of Richard Rodriguez, by R. Rodriguez

Lesson Plan Designer: Kelly Norris, Western Massachusetts Writing Project

Theme or Content Area: ELA Season 2

Duration: 2-4 Days

Emphasized Standards

Content and College and Career Readiness Anchor Standards

R3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

R5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

R8A. Analyze the meanings of literary texts by drawing on knowledge of literary concepts and genres.

Essential Questions

Open-ended questions/concepts that lead to deeper thinking and understandings

How do our social identities impact our experience of the world?

Transfer Goals

How will students apply their learning to other content and contexts? Students will

Recognize that literature provides a window on the experiences and beliefs of other cultures and helps us to better understand our own.

Use the techniques of explanatory, persuasive, narrative and creative writing to clarify complex ideas and information and communicate them to others.

Compare key elements of different social identities and analyze their own and others’ perceptions of and responses to different identities.

Analyze how different social identities promote or inhibit opportunity and recognize that the sharing of our stories promotes understanding and social justice.
Learning and Language Objectives
By the end of this unit:

Students should know...
- Terms: Americanize, Anglicize, assimilate, cultural imperialism
- Structures and elements of poetry and vignette
- Components of a paragraph

understand...
- Social identities impact perceptions of others and ourselves and can create or limit opportunity.
- Questioning the notions surrounding social identity and speaking out/sharing our stories can create room for understanding, tolerance and social justice.
- Assimilation has costs.

and be able to...
- Research a key term and present it to the class
- Apply key terms to a vignette and a poem
- Select textual evidence to support findings
- Discuss home language, readings, and genre structures
- Write an expository paragraph on readings

KUDs are essential components in planning units and lessons. They provide the standards-based targets for instruction and are linked to assessment.

Know, Understand, and Do
Assessment Evidence

Quality questions raised and tasks designed to meet the needs of all learners

Performance Task(s) and Summative Assessment(s)

*Align with CCR & Content Standards*

- Final paragraph analyzing social identity in two texts

Pre-Assessment(s)

- Journal entry on and discussion of home languages

Formative Assessment(s)

- Application of terms *Americanize, Anglicize, assimilate, cultural imperialism* and concepts *social identity* to vignette and poem, citing textual evidence
- Class definition of poetry
Access for All

Considering principles of Universal Design for Learning (UDL), Positive Youth Development/Culturally Responsive Practice (PYD/CRP), differentiation, technology integration, arts integration and accommodations and modifications

Grouping
Whole class, partners, independent

Access for All
PYD, arts integration

Differentiation
Instruction

Technology
Computer, LCD projector, document camera

Notes
Any and all of the above technology can be used if available

Literacy and Numeracy Across Content Areas

Processes
Reading, writing, speaking and listening, language

Specific Strategies
Prewriting, class discussion, partner work, research, choral reading, review of terms/definitions, annotating a text

Key Vocabulary
Americanize, Anglicize, assimilate, cultural imperialism, poetry, vignette

Resources (in order of appearance by type)

Print and Websites
Espada, Martín. “Coca-Cola and Coco Frío”
martinespada.net/Coca-Cola_and_Coco_Fr_o.html

Materials
Internet access, posters and markers, paper and pencils/pens
## TIME | LESSON SEQUENCE
--- | ---
**Goal**

This two-day lesson sequence has several aims: to enable students to explore the connection between language and identity, to familiarize them with several key terms, to help them apply literary analysis skills to a new genre (poetry), and to facilitate their writing analytical paragraphs with textual evidence.

**5 minutes**

### Do Now

The teacher begins with a journal prompt: “What language(s) do you speak? What language(s) does your family speak? List everyone you can think of, including older relatives.” After a few minutes, the teacher asks students to go around and share.

**10 minutes**

### Hook *(activator/motivator)*

The teacher then gives a second prompt: “What are some places where you speak different languages? Who are the people with whom you speak different languages?” Students can write freely or make charts with their languages at the top, listing people and places beneath. (If students are not bilingual, the teacher can point out that even different “Englishes” can make people “bilingual,” such as Standard English vs. another dialect. This may take some discussion to convince students that different dialects are truly different, and equal, languages. It can be pointed out that for the sake of the exercise, students can consider colloquial English different from formal English). After a few minutes, teacher gives a third and final prompt: “Which language do you prefer? Why?” Students share voluntarily.

**45 minutes**

### Presentation *(beginning)*

The teacher puts up the chart or slide of the class definition of “vignette” from the previous day and asks for a volunteer to read “No Speak English” from *The House on Mango Street*. The teacher can also use a “bump” method of reading where students read as little as a sentence or as much as a page and then “bump” someone else at random. After reading, the teacher asks students how the vignette measures up to their definition so far: What parts can they identify? Are there any discrepancies? Do they need to revise or add to their definition? Next, the teacher asks students to independently find and underline or list any figurative language. The class works silently for a few moments, then students share out. Next, the teacher puts key vocabulary on the board—*Americanize, Anglicize, assimilate, cultural imperialism*—and explains that the vignette and the poem they are going to read next deal with these concepts. (It may come up that cultural imperialism does not apply when one has chosen to move to the U.S.)
### TIME

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<th>LESSON SEQUENCE</th>
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<td><strong>Presentation (continued)</strong></td>
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<td>This is a good opportunity to discuss why families “choose” to come here, if it is truly voluntary, and of the pressures and costs of assimilation.) Students pair up or get in groups and look up the terms on the Internet or in a dictionary. They make posters or PowerPoint slides with definitions, synonyms, examples, and illustrations. They also are asked to apply their term to the vignette and select and copy a few key quotations where they see evidence of their concept. They present their concept and their work to the class. (The first class period may end at some point in this work. If so, students continue during the next class period.)</td>
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| 30 minutes |
| **Practice and Application (middle)** |
| Here students are given the poem “Coca-Cola and Coco Frío.” It is best to read the poem aloud, several ways. First, by the teacher, next by a single student, then one line at a time by the class, perhaps even read backwards, and finally as a “choral reading” in which students select one line or phrase that stands out to them and read it aloud, one by one, in no particular order and as many times as they please. This activity can go on until it feels finished. Students and teacher note the differences between a vignette and a poem, creating a new definition for poetry alongside the one on vignette. The teacher prompts students to notice and name structural elements such as line breaks and stanzas, as well as stylistic elements such as alliteration, metaphor, and symbolism (to discuss symbols, the teacher frames the question to the class: “Why does the author use the word “unsuckled”? What could these coconuts stand for?”). These terms are all added to and defined on the poster/slide for poetry, while teacher guides students to find examples in the poem. Students are also asked to notice any overlap in the vignette and poem definitions, such as figurative language, imagery, etc. They point to examples of these in the poem as well. Next students break into partners or groups to find textual evidence of the cultural concepts listed above in the poem, underlining and labeling specific lines (assimilate may not apply, so the teacher steers students away from this). Students may look for all concepts, or the teacher can assign a specific concept to each group. Students share and discuss their findings. It is important to note that one quotation can touch on multiple concepts at once. The teacher refers students back to their identity wheels and asks students to identify what social identities Espada is writing about. Once these have been identified (nationality, ethnicity or race, and language), the teacher asks students to do some prewriting for their paragraphs by asking them: “What is he saying about these identities? What are the struggles? What are the pleasures?” Students share with partners after writing, then discuss as a class. |
### TIME | LESSON SEQUENCE
--- | ---
30 minutes | **Review and Assessment** *(wrap up)*

Students are given a writing assignment to construct a paragraph analyzing the concept of social identity across two texts. They are asked to use the Espada poem and at least one vignette from *The House on Mango Street* (advanced students can use more) to answer the Essential Question: How do our social identities impact our experience of the world? Scaffolding/modification possibilities: The teacher hands out three to five note cards to each student and asks them to write on one of them a common, big idea that both authors share about social identity. This may take some time and individual coaching by the teacher. Students are instructed to have all pieces out for review. Once everyone has articulated and shared out a big idea, the rest of the note cards are for copying quotations from the texts. On one side students write the quotation; on the other they write their explanation/analysis of how it supports the big idea. The teacher can model this process with a sample quotation on the board or projector. Students work for several minutes, and then construct their paragraphs. The teacher reviews the parts of a paragraph by putting them on the board and/or by writing a model paragraph together with the class on some other topic, or even by providing a graphic organizer with the parts of a paragraph labeled for the first draft.

### Extension

The concept of social identity and even the other key concepts will appear again in the Rodriguez book. The genres of vignette and poetry will also be returned to in the Summative Assessment for the unit, the multi-genre autobiography.
Adapting the Unit for a Short-Term Program

<table>
<thead>
<tr>
<th>SEASON 2 Finding a Voice</th>
<th>UNIT TITLE: Public vs. Private: Using Our Inner Voice to Explore Our Outer Identities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overview</td>
<td>The original unit focuses on <em>Hunger of Memory: The Education of Richard Rodriguez</em> and <em>The House on Mango Street</em>. Two adaptation options are described below. One uses <em>Hunger of Memory</em> to explore major themes present in the text. The second uses <em>The House on Mango Street</em> as the anchor text to explore writing styles and genres.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Options</th>
<th>Adaptation 1 (2 weeks)</th>
<th>Themes in <em>Hunger of Memory</em></th>
<th>Adaptation 2 (1.5 to 2 weeks)</th>
<th>Writing a Personal Narrative</th>
</tr>
</thead>
<tbody>
<tr>
<td>Desired Results</td>
<td>For this adaptation, the Emphasized Standards R3 and R8A become the main focus of the unit. The first, fourth, and fifth Transfer Goals are used to stress the second Essential Question from the original unit. The Know, Understand, and Do objectives that are related to social identities, assimilation, and social justice themes become the primary emphasis of the adapted unit. Skills related to analysis of literary texts are also stressed.</td>
<td></td>
<td>This adaption of the unit emphasizes the development of a “This I Believe” statement in conjunction with the analysis of <em>The House on Mango Street</em>, which becomes the core text. Emphasized Standards W3, R5, and R8A are the main focus along with the first and third Essential Questions. The Transfer Goals centered on writing, analyzing, and applying concepts are retained, as well as all related Understand and Do objectives.</td>
<td></td>
</tr>
</tbody>
</table>

| Assessment Evidence | The original multi-genre Performance Task is omitted from this adaptation, and the analytical essay on social identities mentioned as an option in the description of Lessons 14-15 becomes the new Summative Assessment. The identity wheel in Lesson 1 can still be used as a Pre-Assessment, and handouts and research opportunities mentioned in Lessons 11-13 serve as the Formative Assessments for the adapted unit. | The final Performance Task becomes the creation of the “This I Believe” statement described in Lessons 8-10, modified to align with the goals of the adapted unit. The drawing and describing activity in Lesson 2 can be used a Pre-Assessment. The name change activity, close reading of the text, analytical paragraph and research activity in Lessons 3, 4-5, and 7 become the Formative Assessments for this shortened unit. |

| Learning Plan | This adaptation uses all or part of Lessons 1 and 6-15 of the original unit. Lesson 1, Exploring Identities, should be used as the Introductory experience, as it opens up the major theme of the unit. Lesson 6, Public vs. Private, begins the Instructional phase of the unit, which also includes Lessons 7-10, but condensed into three days by omitting all of the “This I Believe” components. The unit continues with Lessons 11-13, which focus on race, ethnicity, and identity. Finally, Lessons 14-15, Rodriguez’s Beliefs, work as the Culminating lessons to the unit. For its Summative Assessment, this adaptation should omit the “This I Believe” statement and replace it with the final analysis essay explained in Lessons 14-15. | Lessons 2-5 and 7-10 of the original unit are used in this version, and others may be added to include more chapters from *The House on Mango Street*. Lesson 2, Exploring the House, should be used as the Introductory lesson to highlight the objectives of the unit. Instructional lessons 3-5 focus on understanding and writing different genres, and Lesson 7 emphasizes the formation and creative expression of core beliefs. Rodrigue text in the lesson should be replaced with a chapter from *The House on Mango Street*, and the “This I Believe” segment should be stressed. Finally, Lessons 8-10 become the Culminating piece of this adaptation, and the “This I Believe” statement acts as a Summative Assessment. |
Connections to Empower Your Future

Transfer Goals and Learning Objectives

This unit helps students to “apply insights gained from texts to their own life” (transfer goal #2), which helps them explore how their “beliefs are a big part of who (they) are and can help (them) find (their) voice” (Understand Objective #4). EYF similarly has students learn from nonfiction resources and others to shape their own goals, understand how their beliefs affect their decisions (EYF Treatment Unit 7), and develop strategies to overcome obstacles (EYF Treatment Unit 8). As a part of EYF, students are asked to plan, draft, edit, and present their educational, career, and personal goals at key transition activities across the DYS continuum of care.

ELA teachers should work closely with EYF teachers to connect this unit’s objectives to expectations of EYF to prepare youth to present at key transition activities. The following expectations on this page explain how EYF lessons promote youth voice and what role educators can play to support youth’s presentations in preparation for these transition activities.

Formative Assessment

Students could use their “This I Believe” poem during their presentations at the transition meeting. The poem could introduce the audience to decisions, goals, or plans made about their future which are based on the beliefs described in the poem. ELA teachers should work closely with EYF teachers to help make this happen.

EYF Expectations

The educator’s role is to help prepare each youth to present any EYF Unit project (for example, Career PowerPoint, Possible Selves Tree, Rollercoaster project) or EYF Treatment Unit 10 Final project at 90-, 60-, or 30-day review meetings as a way to voice their goals, plans and ideas around education and employment and help shape their Community Services Treatment Plan.

Another transfer goal from this unit that will support youths’ preparation to present EYF projects at transition meetings is that students will “integrate information and ideas from diverse sources to create presentations for a specific audience and purpose” (transfer goal #6). These skills will become particularly useful for students when organizing presentations for their staffing. Two essential units in the EYF Treatment curriculum ask students to conduct research using the MassCIS website to create a PowerPoint presentation and action plan related to their career of interest that can be presented at their 90-, 60-, or 30-day review meetings. Those two units are below.

EYF Unit 2: Exploring Careers

Students use MassCIS to research information about their career of interest. Students gather information regarding preparation needed, skills and values associated with this career, common tasks, wages, and more information pertaining to the career. Student organizes their research into a PowerPoint presentation that they can use to present at any transition meeting.

EYF Unit 5: Transitional Goals

Students once again conduct research on their career of interest during this unit but also create a Researched Career Action Plan that includes detailed action steps that they can take upon return to the community. This action plan should directly impact the creation of community services treatment plan. Students presenting this plan at the transition planning meetings will help integrate the youth’s plan with DYS’s community service treatment plan.
Social Identity Wheel

1. Identities you think about most often
2. Identities you think about least often
3. Your own identities you would like to learn more about
4. Identities that have the strongest effect on how you see yourself as a person

Adapted from “Voices of Discovery”
Intergroup Relations Center, Arizona State University
Personal Identity Wheel

Three Adjectives to Describe Yourself

1. ______________________________
2. ______________________________
3. ______________________________

NAME

Adapted from “Voices of Discovery”
Intergroup Relations Center, Arizona State University
Coca-Cola and Coco Frío
A Poem by Martín Espada

On his first visit to Puerto Rico, island of family folklore, the fat boy wandered from table to table with his mouth open. At every table, some great-aunt would steer him with cool spotted hands to a glass of Coca-Cola. One even sang to him, in all the English she could remember, a Coca-Cola jingle from the forties. He drank obediently, though he was bored with this potion, familiar from soda fountains in Brooklyn.

Then, at a roadside stand off the beach, the fat boy opened his mouth to coco frío, a coconut chilled, then scalped by a machete so that a straw could inhale the clear milk. The boy tilted the green shell overhead and drooled coconut milk down his chin; suddenly, Puerto Rico was not Coca-Cola or Brooklyn, and neither was he.

For years afterward, the boy marveled at an island where the people drank Coca-Cola and sang jingles from World War II in a language they did not speak, while so many coconuts in the trees sagged heavy with milk, swollen and unsuckled.

From City of Coughing and Dead Radiators
martinespada.net/Coca-Cola_and_Coco_Fr_o.html
Poem courtesy of Martín Espada

Martín Espada was born in Brooklyn, N.Y. in 1957. He has published 15 books as a poet, editor, essayist, and translator. He has won numerous awards for his poetry, including the Milt Kessler Award, the Patterson Award, the Shelley Memorial Award, and has been a finalist for the Pulitzer Prize. Espada is currently a professor in the Department of English at the University of Massachusetts-Amherst.

César Chávez (1927–1993)
Close up of sculpture located in César Chávez Plaza
The Jon B. Lovelace Collection of California Photographs in Carol M. Highsmith’s America Project.
Library of Congress, Prints and Photographs Division
www.loc.gov/pictures/item/2013633593

César Chávez was a Mexican-American labor activist and leader (with Delores Huerta) of the United Farm Workers. When he was a boy he didn’t like school, because it was forbidden to speak Spanish and every time he did he was hit on the knuckles with a ruler. He became a leader and an advocate for grape pickers and other migrant farm workers (people who move from place to place in order to find work). He focused national attention on these laborers’ terrible working conditions, which eventually led to improvements. In 1994 he became only the second Mexican American to receive the Presidential Medal of Freedom, the highest civilian honor in the United States.

From anti-racismonline.org/html%20pages/POC%20Anti-racist%20leaders.html
Speak Up, Speak Out: Using Spoken-Word to Be Heard

Introduction

Designed for Finding a Voice | Season 2, this unit was created for use primarily in short-term programs, but it may also be used in long-term settings. This unit also includes a Lesson Plan Sample.

Central Text: Sarah Kaye, “If I Have a Daughter”
Unit Designer: Anne Marie Osheyack, Western Massachusetts Writing Project

Essential Questions

Finding a Voice focuses on the students’ voices and asks them to think about their various identities and how those identities play a role in what they say, how they say it, and whom they say it to. This unit uses spoken-word poetry to encourage students to use their voices in creative ways to make changes in themselves and their communities. Students are asked to think about three questions. The first, “What are my various identities and how do they intersect?” asks them to think about their multiple identities—the ones that unify and the ones that sometimes create barriers within communities both local and global. The second, “What do I have to say to the world?” centers on the idea that all students have something to say. This question encourages students to think about their audience—whom they want to direct their message to—and their message—what they feel people should hear from their perspectives. The final question, “How can spoken-word be used as a way to connect to my community and my world?” pushes students to move their poetry from a notebook or journal to the classroom and beyond. This question pushes students to view poetry as something alive and more powerful than mere words printed on a page in a textbook.

Emphasized Standards

The first two standards ask students to write narratives “using effective technique, well-chosen details” ... “that demonstrate awareness of literary concepts and genres.” Teachers should point out that poetry focuses on specific moments and images, snapshots rather than photo albums. The next standard focuses on analyzing “how … ideas develop and interact over the course of a text” and how “specific sections relate to each other and the whole.” Poems should be revised to capitalize on specific word choices and syntactical techniques (a longer line followed by one word, for example). Students should be encouraged to imitate the techniques they find in exemplars, and teachers should focus on asking the question “how” to get students to think of the authors’ styles. Teachers can focus students’ attention on how each author opens up the poem, when and how repetition is used, and how authors’ play with pauses, emphasis, and rhythm. Revisions can focus on one or two lines, a stanza, or an entire piece as the unit progresses. The last standard asks students to “analyze the meanings of literary texts by drawing on knowledge of literary concepts and genres.” This process can be as simple as asking students what message they think the poet is trying to get out. By focusing on word choices, order of words, and specific images, students can develop theme statements that start with “In the poem ______________ by ________________, the poet/s develop the idea that ________________.” More advanced students can write several sentences that focus on how poets develop their ideas. Later on, students can think about what their own messages will be and what words and images they will use to develop them in their own poems.

“What do I have to say to the world?”
**Relationship to the Season**

In the larger *Finding a Voice* season, the students’ Performance Task is to write an autobiography, which could be a multi-genre project, in which students would use various genres to represent their lives. This unit would allow students to create pieces that could be included later on in that final assessment—or, if students are not present for the entire season, serve as the final assessment. Because the focus of the unit is on poetry, teachers could include poems by authors such as Sherman Alexie and Martin Espada, who use poetry to discuss injustice, stereotypes, and oppression.

This unit would also complement one featuring a classic autobiography such as *Black Boy* or *Coming of Age in Mississippi*.

**Text Complexity**

Most of the texts for this unit are spoken-word poems that will be viewed as performances as well as read. The central text, Sarah Kaye’s TED Talk, “If I Have a Daughter,” has an extended transcript that includes both her poetry and her speech. This transcript has a Lexile level of approximately 1070L (at the lower end of the grade 9-10 range), but its ATOS grade-level score is only 6.6. The ideas in the text are likely to be accessible to most students (particularly since it will be viewed and heard as well as read), but the speech does include mature academic vocabulary (e.g., *inhibiting, injustice, indignant*) that will require some attention. All of the texts included in the unit address thought-provoking themes and sophisticated stylistic techniques, however straightforward their language may seem.
UNIT PLAN | For Short-Term Programs

Speak Up, Speak Out: Using Spoken-Word to Be Heard

Extended Material: Speak Up, Speak Out: Using Spoken-Word to be Heard

Unit Designer: Anne Marie Osheyack, Western Massachusetts Writing Project

<table>
<thead>
<tr>
<th>Theme or Content Area:</th>
<th>ELA Season 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duration:</td>
<td>2 Weeks</td>
</tr>
</tbody>
</table>

**Emphasized Standards**

*Content and College and Career Readiness Anchor Standards*

- **W3.** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

- **W3A.** Write fiction, personal reflections, poetry and scripts that demonstrate awareness of literary concepts and genres.

- **R3.** Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

- **R5.** Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g. a section, chapter, scene, or stanza) relate to each other and the whole.

- **R8A.** Analyze the meanings of literary texts by drawing on knowledge of literary concepts and genres.

**Essential Questions**

*Open-ended questions/concepts that lead to deeper thinking and understandings*

- What do I have to say to the world?
- What are my various identities and how do they intersect?
- How can spoken-word be used as a way to connect to my community and the world?

**Transfer Goals**

*How will students apply their learning to other content and contexts? Students will...*

- Apply insights gained from the assigned literary texts to their own experiences and views of the world.

- Use the techniques of explanatory, persuasive, narrative, and creative writing to clarify complex ideas and information and communicate them to others.

- Apply the structures and forms of different genres to autobiographical writing.
Learning and Language Objectives

By the end of this unit:

Students should know...

- Elements of spoken-word poetry: rhythm, diction, syntax, imagery, figurative language, stanza, lines, free verse
- Revising and editing Strategies (changing and rearranging text elements vs. correcting them)
- Performance elements such as physical presence, voice and articulation, dramatic appropriateness

understand...

- Spoken-word allows individuals a space to think about and discuss complex ideas in an engaging way.
- People can form connections with others by sharing common experiences and emotions.
- Presenting an idea in a thought-provoking way can transform a speaker and the community.

and be able to...

- Identify and analyze techniques of spoken-word poetry and apply them to individual pieces
- Plan, draft, and revise writing, using specific words and images to convey ideas
- Perform a spoken-word poem, using appropriate, effective performance elements

KUDs are essential components in planning units and lessons. They provide the standards-based targets for instruction and are linked to assessment.

Know, Understand, and Do

For Empower Your Future connections, see p. 5.12.1
Assessment Evidence

Quality questions raised and tasks designed to meet the needs of all learners

Performance Task(s) and Summative Assessment(s)

Align with CCR & Content Standards

A polished performed or recorded spoken-word piece that reflects the elements of slam poetry and discusses a topic related to identity or social issues

Pre-Assessment

Discovering student prior knowledge and experience

“I Am” poem to determine how well students use precise words, images, and syntax to convey ideas (see p. 5.9.9)

Formative Assessment

Monitoring student progress throughout the unit

Anchor charts that generate elements of spoken-word
Low-stakes writing and drafts of poems that explore various poetic techniques
Drafts and rehearsals of spoken-word poem
Access for All

Considering principles of Universal Design for Learning (UDL), Positive Youth Development/Culturally Responsive Practice (PYD/CRP), differentiation, technology integration, arts integration and accommodations and modifications

Multiple Means of Engagement

For the Performance Task in this unit students are given the choice to create poetry of the topic of their choice, as long as they have followed the drafting process individually and as a group. Evaluative emphasis should be placed on process, effort, and improvement of the poem leading up to the Open Mic day. The unit utilizes multiple videos of poetry performances engaging students in the learning of different writing techniques. The students should be given the choice to have a written transcript of these video performances for their comprehension. Students should be given the opportunity to work individually, in pairs, and small heterogeneous cooperative learning groups.

Multiple Means of Representation

This unit asks students to apply the insights learned from literary text to their own experiences and perspective of the world around them. Students utilize techniques of expository, persuasive, narrative, and creative writing.

When possible the educator should consider providing written transcripts for all of the video performances that are utilized to introduce students to different techniques of writing. When presenting information about writing techniques or spoken word poetry, consider utilizing different modalities for presenting the information including: verbalizing, PowerPoint (or any other vehicle of technology), two-column notes, jigsaw activities, graphic organizers for lessons such as comparing and contrasting two different spoken word performers and poems. Information should be chunked with ample opportunities for practice for the writing techniques and drafting of their poems. Modifications intended to adjust the unit’s learning and language objectives, Transfer Goals, level of performance and/or content will be necessary for students with mandated specially designed instruction described in their Individualized Education Plans (IEPs).

Multiple Means of Action and Expression

This unit provides opportunities for class and small-group discussions which allow students to communicate their thoughts and ideas to their peers. The incorporation of both group and individual Performance Tasks in the unit provides students with chances to explore this genre of art, and to showcase their original work in a spoken word performance. Educators should take into consideration students’ hesitancy to perform in front of a live audience, and provide the opportunity for pre-recording of the performance. While students are drafting their poems, they could be afforded the accommodation of doing their drafts on an audio recorder. Accommodations intended to enhance learning abilities, provide access to the general curriculum, and provide opportunities to demonstrate knowledge and skills on all Performance Tasks will be necessary for students with applicable Individualized Education Programs (IEPs) and could benefit all learners.
Literacy and Numeracy Across Content Areas

Reading
Students will do close readings of multiple poems, examining elements such as word choice, figurative language, sentence construction, and punctuation.

Writing
Writing will take various forms, from low-stakes writing to generate ideas about poems they read and poems they write, drafting and revising of poems, and comparing and contrasting of various elements of poetry across poems.

Speaking and Listening
The final Performance Task will be a spoken-word poem, so students will have multiple opportunities to speak in small groups, partners, and class discussion and mock performances.

Language
Students will learn or review poetry terminology (rhythm, diction, syntax, imagery, figurative language, stanza, lines, free verse) as well as performance concepts (physical presence, voice, articulation, etc.). In addition, they will consider what aspects of nonstandard English (and other languages) are appropriate for use in spoken-word poetry.

Thinking
Students will be asked to move up levels of Bloom’s Taxonomy, going from identification and application of ideas to analyzing their use in various poems, and finally creating their own pieces, integrating elements used in various poems.

Numeracy
Opportunities for learning ELA through numeracy are found in the use of statistics, graphs, formulas, and time lines. Extrapolation, inferencing, and interpretation are all skills that are based in numeracy.
Resources (in order of appearance by type)

Websites

“Louder Than a Bomb” documentary trailer, long version. YouTube.
www.youtube.com/watch?v=81hXGdFF6TQ.

www.youtube.com/watch?v=LCgfW5d8COs&index=51&list=PL6E43562877151E5A.

Kaye, Sarah. “If I Should Have a Daughter”. TED Talk.
www.ted.com/talks/sarah_kay_if_i_should_have_a_daughter?language=en.

Mali, Taylor. “Miracle Worker.”
www.youtube.com/watch?v=kSDPhhfEY5A.

Beaty, Daniel. “Knock Knock.”
www.youtube.com/watch?v=_ULYGc-J_WQ.

www.youtube.com/watch?v=efMBdLL7O6w.

www.youtube.com/watch?v=11xFxJ9HH38.

www.youtube.com/watch?v=z_zO1dHMNgw.

www.youtube.com/watch?v=DKOAxg1L5HQ.

Brave New Voices.
youthspeaks.org/bravenewvoices/

Outline of Lessons

Introductory, Instructional, and Culminating tasks and activities to support achievement of learning objectives

NOTE: The first lesson of each stage is described in detail.

INTRODUCTORY LESSONS

Stimulate interest, assess prior knowledge, connect to new information

Lesson 1

Louder Than a Bomb Trailer/Sarah Kaye's TED Talk on Poetry

The goal of this lesson is to introduce students to examples of spoken-word, as well as for students to begin to think about what spoken-word is (how it is different from other poetry they may have heard, or read, and how it is different from hip-hop and rap). It’s advisable to start with the Louder Than a Bomb documentary clip, and even a performance by Lamar Jorden, “Waiting For Someone.” After some initial reactions to the clips from the students with some low-stakes writing, then the teacher can introduce Sarah Kaye. She offers a great framework for thinking about performance poetry and what it means to be a performance poet. Feel free to ask students to critique the performances—what they like and don’t like and why. Getting them to pay attention to language and performance early will help them think about their own poems and performances later on.

SEE:  www.youtube.com/watch?v=81hXGdFF6TQ  
      www.youtube.com/watch?v=LCgfW5d8COs&index=51&list=PL6E43562877151E5A  
      www.ted.com/talks/sarah_kay_if_i_should_have_a_daughter?language=en

Do Now

Start with “writing into the day.” Because both clips feature children, a prompt like the following should be given to students to think on and write about: “If you had/have a son or daughter, what advice would you give him/her for how to live life? What role would you want to play in his/her life?” Give students several minutes to write, and then ask them to share some things they would say to their sons/daughters.

NOTE: Students are more willing to share if the teacher also writes during this time and shares his/her own writing as well. Students can be uncomfortable sharing if this is not a normal part of the classroom routine. If this is new, teachers should be comfortable with “wait time.” A student will eventually volunteer. For writing into the day, offer only positive comments when a student is done: on a particular image or phrase, or just something the student said that resonated. Such responses model for other students that this is risk–free writing, and no critiques of their writing are given for writing into the day.

Hook

Students can watch the Louder Than a Bomb and Sarah Kaye clips as well as read Sarah Kaye’s “If I Should Have a Daughter.” The teacher should play only the poem on the TED Talk at this point. The transcript is available on the website and can be printed out so students can read it as well hear it. Have them listen to the poems (Sarah Kaye’s and Lamar Jorden’s) twice. The first time, they should just take them in. During the second, they should jot down lines that resonate with them. Nothing else, just the line or lines. Don’t
have the students share right now; that will come later. Ask students to give examples of some of the things Sarah Kaye wants for her daughter to get a sense of how well they comprehended the poem. Write these on the board or have students write them in their notebooks for reference later on in class or in the course.

**Presentation**

The teacher explains to the students that this unit is going to focus on spoken-word poetry and that the final piece for the unit will be a class spoken-word open mic. The teacher can introduce the Essential Questions of the unit at this point. Students watch the remainder of Sarah Kaye’s talk, answering the following questions (or others created by the teacher) on a worksheet:

Sarah Kaye TED Talk Questions:
1. After her poem, Kaye begins explaining why she writes poems. What do poems help her do?
2. How does she define spoken-word poetry?
3. How did Kaye first get involved in spoken-word poetry?
4. Explain the three steps that Kaye divides her spoken-word poetry journey into.
5. What four things happen when teens start writing lists and sharing them with each other?
6. How does spoken-word poetry allow for “immediate connections”?

Pause the video every few minutes so students can jot down answers. The questions should be chronological, and the teacher should tell students this, so they know that if they have the answer to question 3 and not question 2, they’ve missed something. The questions should be designed to get students thinking about spoken-word and what that genre looks like, how poets go about writing for it, why people write poetry, etc., based on what Sarah Kaye discusses. Review the questions as a class.

**Practice and Application**

Using their questions and their observations of the poems they watched, students work to create a chart titled “Spoken-Word Is ...” The teacher can differentiate at this point by having students work in pairs or solo. Some students may need specific aspects to think about, so the teacher can give them topics to consider such as “purpose,” “how it sounds,” and “what poets write about.”

**Review and Assessment**

Students come together as a class and create an anchor chart with the same title. Tell the students that the chart can be modified and added to as the unit continues and new poems are introduced. Students then “take a line for a walk”—one of the lines they chose earlier when listening to the spoken-word poems. Students write the line that they choose at the top of a page and then spend several minutes writing about it. They can write why it was important to them, what it reminds them of, or create a fictional story from it. The idea is to follow that line wherever it leads. It is a good idea to provide a model of this kind of writing the first time students do it so they can understand what it should look like.

**Extension**

If time allows, students can share what they wrote or revisit their original writing into the day. Can they create a specific image of something they envision their son/daughter doing, or a conversation they envision themselves having with their son/daughter?
Lesson 2

Brainstorming Topics and Writing about Ourselves

The goal of this lesson is to get students generating ideas for poems and begin immediately with performing bits and pieces of what they write. Because the unit culminates in a performance, the sooner students get opportunities to stand up and share, even if it’s in front of a peer only, the better.

They can start with just a line or even an image. Students can come to the front of the class or present at their desks. As different DYS facilities and units have different protocols, adjust accordingly. Remind students that in Lesson 1, Sarah Kaye mentioned that she had students start off thinking about poetry by generating a “10 Things I Know to Be True” list. Give students time to generate lists of three to five things they know to be true. (They will build on it later. Most students can come up with three to five items but may resist doing 10 all at once).

Have students share one or all of their truths. Again, emphasize positive comments on the sharing. When students finish, remind them that the second essential question focuses on identity, the idea of “who am I?” Ask students to discuss their various identities to reinforce the idea that one can simultaneously be a student, a son, a skater, an Eminem fan, and a lover of strawberry ice cream. Give students time to get up to 10 things they know to be true. If students need additional scaffolding, add sentence frames such as “I know that life ....,” “the best piece of advice I ever received was ...,” “something I will always remember about friends or family is ....” Let them share lists with each other and see if they notice any similarities in their lists. Give them an opportunity to revise their lists after they have seen their peers’ lists.

Based on their lists and the class discussion of what it means to have multiple identities, students then create “I Am” poems (see “Writing an ‘I Am’ Poem” in Resources for a template). If students want to, they can work in pairs to create “We Are” poems instead, using the same template. Encourage them to use specific words and images in their poems. To get them ready for the final performance, have them stand up by their desks or in the front of the room and read their poems. After each one, the whole class snaps or claps. Shy students can be encouraged to read one line. If necessary, a partner can read the line, but both have to stand up. Students can jot down words or images from their peers’ poems that resonated with them or that they could identify with.

Lesson 3 (Lesson Plan Sample)

Compare and Contrast Two Poets’ Techniques

The goal of this lesson is to get students thinking about the various techniques that poets use to write and perform their poems.

Students should know that there are multiple styles and that they can choose elements that best fit their personalities. However, students should also understand that there are some common techniques that poets use, regardless of content and performance. This is a good day to teach students definitions of common poetry terms that they will encounter in the unit, such as rhythm, diction, syntax, imagery, figurative language, stanza, lines, and free verse. These terms allow the class to have a common language when discussing poets, poems, and techniques.

Students watch Taylor Mali’s “Miracle Workers,” with a written copy of the poem. They annotate the poem, circling and underlining the techniques they just took notes on. Then they watch another poet, Daniel Beaty, and do the same thing with a written copy of his poem “Knock Knock.” Using a handout like the following, students work in pairs, small groups, or solo to compare and contrast the two poets. If needed, the teacher can replay each poem for students to revisit the performances.

<table>
<thead>
<tr>
<th>Category</th>
<th>Taylor Mali</th>
<th>Daniel Beaty</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reasons for Performing</td>
<td></td>
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<tr>
<td>Specific Words/Images</td>
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<tr>
<td>Sentence Structure</td>
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<tr>
<td>Topic</td>
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<tr>
<td>Rhyme/Rhythm</td>
<td></td>
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<tr>
<td>Performance Style</td>
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</tr>
</tbody>
</table>

The class then comes together to discuss their charts. Ask students what the poets did that was similar and different and what they think might need to be added to their “Spoken-Word Is ...” anchor chart based on their conversation. If time allows, have them revisit their “10 Things I Know to be True” list and see if they want to add to it or replace an item on the list with something else.

SEE:  www.youtube.com/watch?v=kSDPphF5EY5A
       www.youtube.com/watch?v=_ULYGc-J_WQ
INSTRUCTIONAL LESSONS

*Build upon background knowledge, make meaning of content, incorporate ongoing Formative Assessments*

**Lesson 4**

**Drafting a Spoken-Word Poem**

This lesson should focus on giving students the time and space to draft an original poem. By the end of class, they should have a very rough sketch of an original piece, even if it’s just a stanza, that they will share with the whole class or a smaller group, but larger than just a peer (it could even be a peer and a teacher, as long as the teacher is scaffolding toward students’ getting comfortable talking and standing up in front of progressively bigger audiences).

**Do Now**

Students take out their “10 Things I Know to be True” lists and write about one or two items on that list for several minutes: Why do they know that specific thing to be true? They should give examples from their own lives, friends’ lives, television, movies, etc. Students share with the class after writing.

**Hook**

Students take out their Mali and Beaty contrast charts. The teacher asks them, What are some things you liked about one of the poet’s performances? Was it a line, an image, the way the poet delivered it, a facial expression?” Make a brief list on the board of aspects that captivated students, made them laugh, nod their heads, etc.

**Presentation**

The teacher gives students a sample of a poem he/she wrote from an item on his/her own list. The teacher should underline or highlight techniques he/she used from Sarah Kaye, Mali or Beaty. Using their charts, students identify what the underlined techniques are. It might help students if the teacher also performed the poem (when teachers take risks, it encourages students to do so as well).

**Practice and Application**

Students each choose an item from their lists and draft a couple of stanzas or an entire poem, using some techniques from Sarah Kaye, Mali or Beaty (creating internal rhyme, using figurative language, mixing longer sentences with shorter ones, pairing an image with a feeling, etc.). This activity can be differentiated according to students’ needs. Length, complexity, and topic can be individualized for every student. As students are working, the teacher may go around assisting struggling students or checking in as students are writing. The goal is for students to get ideas down on paper; they can be refined and revised later if the student wants to use this piece as his/her spoken-word poem.

**Review and Assessment**

In small groups or as a whole class, the students each share a stanza or the entire poem. Students can point out techniques from Mali, Beaty or Sarah Kaye that appear in each student’s poem.

**Extension**

If time allows, students can go back and revise lines, words, or images, incorporating feedback from peers.
Lesson 5

Spoken-Word Poems Performed in Pairs

The goal of this lesson is for students to begin to think about creating poems that can be performed by two people. If a class is small and cohesive and students are willing, creating a group poem is also possible.

Students should understand that they have options for their spoken-word performance and that spoken-word is just as powerful, if not more so, when pairs recite poetry and build on one another’s words and phrases. Students write into the day on items—videogames, foods, funny moments—that remind them of their childhoods. (If this topic might trigger painful memories for some students, they can write about what it means to be a child of the 1990s/2000s—trends, hairstyles, clothing, music, etc.). After students share from their writing, the teacher presents the poem “Childhood” from YouTube.

NOTE: This poem comes from the Brave New Voices site, which offers many, many paired and group poems to choose from. The idea here is to show students people of as many backgrounds performing poetry as possible—and especially getting teens to see other teens performing poetry.

While Mali and Beaty are good models, they are adults. When teens, especially boys, see other teens performing poetry, performance becomes much more doable in their minds. Knowing that YouTube can be a concern because of pop-ups, the teacher can embed a YouTube video in Prezi without the popups, or save the video to a computer using tools such as www.keeptube.com and www.keepvid.com.

Next the teacher presents the poem “Beach Bodies” (also from Brave New Voices). Students create charts with the titles of the two poems, “Childhood” and “Beach Bodies,” at the top and work in pairs or solo to discuss and record what identities show up in each poem (students may want to revisit the lists of identities they made earlier in the unit). Other topics for analysis: What things do the students in “Childhood” remember that made them who they are? What social issues are discussed in each poem? (These could be bulleted topics at first, like race, youth, appearance, and growing up, but the teacher should work to help students expand those topics into one-sentence statements. What are the poets saying about those topics?) Students should also discuss the performance aspect: How did the pairs work together to perform the poems? They should list specific examples. It may be helpful at this point to make a “Tips for Performance” anchor chart with students based on the four poems they have watched and read. Students should then work in pairs or as a whole group to draft lists of topics they could write and perform group poems about.

SEE:  www.youtube.com/watch?v=efMBdLL7O6w
      www.youtube.com/watch?v=11xFxJ9HH38
Lesson 6

Drafting a Group Poem

The purpose of this lesson is to give students an opportunity to draft poems together and perform them as pairs or small groups. Even the teacher can be included if the students choose.

If students need to see more examples, additional poems can be found on the Brave New Voices. Or students can watch Lemon and Flaco perform “Boricua” and discuss how the two of them work together to perform the poem, what identities surface, and what messages they get across to the audience. Students then work in groups to draft and then perform either segments of the poems they write or the whole poems.

SEE: www.youthspeaks.org/bravenewvoices.
   www.youtube.com/watch?v=z_zO1dHMNgw.

CULMINATING LESSONS
Includes the Performance Task, i.e., Summative Assessment - measuring the achievement of learning objectives

Lesson 7

Getting Ready for the Spoken-Word Open Mic

The purpose of this lesson is for students to understand how the unit’s culminating open mic will work and what elements they will be assessed on, and to begin to draft or revisit pieces for their performances.

**Do Now**

The students spend some time writing about guidelines that they think are important for the open mic, considering elements like audience behavior, topics, language, etc. They should also write down what they think they should be graded on, and what they shouldn’t be graded on. In a follow-up discussion, students contribute items from their writing to create a class list that the teacher records on the board. This list can serve as a reminder chart the day of the performance and also to inform a rubric for the student performances.

**Hook**

Students watch “Dreams Are Illegal in the Ghetto” and/or additional duo performance poem then make any last-minute additions to their “Spoken-Word Poetry Is …” and “Ways to Perform Poetry …” anchor charts.

**Presentation**

The teacher writes the Essential Questions for the unit on the board, and students take out their “Ten Things I Know to Be True” lists. The teacher creates brainstorming maps on the board entitled “Things I want my Friends/Family to Know,” “Things My Community Should Know,” “Things the World Should Know,” and students discuss topics for writing. They can start by reviewing the poems they have
watched. Then the teacher asks them which categories their ideas would fit in and raising the possibility that ideas can fit into more than one (something you want your friends to know could also be a message for the world and the community).

**Practice and Application**

The teacher explains that today is poetry workshop day. To help students move from general ideas to specific focus areas for their poems, the teacher gives three mini-workshops in which students do quick writes and share. For each of these, the teacher should write along with the students. These activities are meant to be quick and low-stakes, no more than five to seven minutes on each. The order may be changed to fit the needs of the class. The first is called “Dear ________”: students write one- or two-stanza poems to specific persons or groups telling them something they have left unsaid. The second is called “Spaces and Places.” Students focus on a specific spot either right in front of them (a one- or two-inch area such as their shoelaces or the rust on a chair) or in their neighborhoods or communities (the stop sign, the broken swing, the stuffed bear) and write about it, explaining how that one space or place represents a larger idea, feeling, or message. The third is called “Doppelganger.” Some students may be familiar with this term from the *Vampire Diaries*, but it needs to be explained. Put simply, it is a copy of yourself. It could be yourself 10 years from now, in a different life, walking into somewhere as you are walking out, etc. Students are to take some time writing about their Doppelgangers—where they ended up, what choices they made that were different, what identities these personas rejected or assumed. It is a way for students to reflect not just on who they are, but who they could be.

**Review and Assessment**

By the end of the session, students should have an idea of topics they would like to write about for their final performance pieces. The teacher explains that students can use any of the drafts they have worked on and polish them up, or they can create an entirely new piece that may have come out of these workshops, or something inspired by the poets they have watched. Students write down and submit their ideas and share something they have learned about what spoken-word is and how it can be performed.

**Extension**

If time allows, students can visit the Brave New Voices website to look at additional teen poems or begin drafting solo (or with a peer if they are doing a peer performance).

SEE:  www.youtube.com/watch?v=DKOAxg1L5HQ.  
youthspeaks.org/bravenewvoices/
Lessons 8 and 9

Drafting and Performance Practice Time

The plan for these two lessons is for students to spend class working on their drafts, conferencing with peers and the teacher, and practicing their polished poems as a performance pieces.

The teacher should split the first lesson in half, giving students half the time to draft and conference and the other half to work on performance techniques with a small group, a peer, with the teacher, or solo. If students need more time to draft, they can use performance time to do that as well. The process can be adjusted for each student, as one will finish a draft and want to try performing immediately and another will want to spend the entire time writing, leaving rehearsal till the next class. Either approach is acceptable.

On the second day, the teacher should explain the difference between revising (changing lines around, using different words and images, etc.) and editing (correcting spelling, punctuation) and suggest that they focus on revising. Students should play with word choice, imagery, and arrangement of words and ideas in their poems. The teacher could show them a first draft of his/her poem, and think aloud as to how he/she would change it, making notes for students to see so that they have a framework for thinking about their own poems. This lesson should also include performance practice and a dry run of the open mic day (going over the order that students will perform and when to clap/snap, etc.).

NOTE: If necessary, the teacher can schedule an extra day for revision and rehearsal. Also, if a student cannot perform or absolutely refuses to perform in front of the class, the teacher can modify the Performance Task so that the student can record it digitally and play it or have a text-to-speech program read the poem aloud. It is important to encourage students to perform, but the emphasis should be on their ability to write clearly, using specific words and images, to demonstrate an understanding of the genre.

Lesson 10

Open Mic Day

The final lesson is all about celebrating the work that the students have done and the confidence they have gained to get up and perform.

At the beginning of the lesson, students take 10 minutes to work individually or in pairs to run through their poems. Some students may have memorized their poems, while others need their papers. Either way is fine. The teacher reviews with students the rules for the open mic and how they are being evaluated. Each comes up, performs his/her poem, and sits down as classmates clap or snap. The teacher asks for three positive pieces of feedback for that student. It could be a word or line that was well done, the way the poem was performed, or the topic the student chose to write about. There should be only positive comments. At the end of class, the students write some reflections on the unit and what they discovered about themselves, their peers, or their community. Students can choose to share or simply pass the reflection in for teacher comments.
POST-UNIT REFLECTION

On meeting the Learning and Language objectives

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Season 2
NOVEMBER
DECEMBER
CHAPTER 5—Finding a Voice

LESSON PLAN 3 | Compare and Contrast Two Poets’ Techniques

**Emphasized Standards**

*Content and College and Career Readiness Anchor Standards*

- **W3.** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- **W3A.** Write fiction, personal reflections, poetry and scripts that demonstrate awareness of literary concepts and genres.
- **R3.** Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
- **R5.** Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g. a section, chapter, scene, or stanza) relate to each other and the whole.
- **R8A.** Analyze the meanings of literary texts by drawing on knowledge of literary concepts and genres.

**Essential Questions**

*Open-ended questions/concepts that lead to deeper thinking and understandings*

- What do I have to say to the world?
- What are my various identities and how do they intersect?
- How can spoken-word be used as a way to connect to my community and the world?

**Transfer Goals**

*How will students apply their learning to other content and contexts? Students will*

- Apply insights gained from the assigned literary texts to their own experiences and views of the world.
- Use the techniques of explanatory, persuasive, narrative, and creative writing to clarify complex ideas and information and communicate them to others.
- Apply the structures and forms of different genres to autobiographical writing.
Chapter Contents
Season 2
NOVEMBER
DECEMBER

Learning and
Language Objectives
By the end of this unit:

Students should know...
• Poetry vocabulary: stanza, rhyme
scheme, free verse, figurative
language (personification,
metaphor, simile), diction, syntax

CHAPTER 5–Finding a Voice
LESSON PLAN 3 | Compare and Contrast Two Poets’ Techniques

KUDs are essential components in planning units
and lessons. They provide the standards-based targets
for instruction and are linked to assessment.

understand...
• Spoken-word allows individuals
a space to think about and
discuss complex ideas in an
engaging way.

Know,
Understand,
and Do

and be able to...
• Identify and analyze techniques
of spoken-word poetry and
apply them to individual pieces

D E S I R E D R E S U LT S

• People can form connections
with others by sharing common
experiences and emotions.

Massachusetts DYS Education Initiative—English Language Arts—2014 Edition ­| Chapter 5, Section 10

5.10.2


Assessment Evidence
Quality questions raised and tasks designed to meet the needs of all learners

Performance Task(s) and Summative Assessment(s)
Align with CCR & Content Standards
Anchor charts (individual and class) on spoken-word techniques

Pre-Assessment
Discovering student prior knowledge and experience
Write into the day on Sarah Kaye Poem
Thumbs up and down on poetic terms and devices

Formative Assessment
Monitoring student progress throughout the unit
Discussion and participation on whole class anchor chart
Drafts and rehearsals of spoken-word poem
Observations and discussions as students are working on anchor charts
Access for All

Considering principles of Universal Design for Learning (UDL), Positive Youth Development/Culturally Responsive Practice (PYD/CRP), differentiation, technology integration, arts integration and accommodations and modifications

Grouping
Whole class, small groups, partners, independent

Access for All
PYD/CRP, Accommodations

Differentiation
Curriculum

Technology
The teacher will need access to a computer, projector, and the Internet.

Notes
Accommodations can be made that allow students to hear, read, and watch most of the poems in the unit. Curriculum can be differentiated for the varying reading and grade levels in a classroom: students can write longer, more complicated pieces that go through a variety of drafts, or they can write shorter pieces that utilize sentence frames and fewer drafts. If students are uncomfortable with performing, the curriculum can be modified to emphasize the writing over the performance piece.
Literacy and Numeracy Across Content Areas

**Processes**
Reading, writing, speaking and listening, language

**Specific Strategies**
- **Reading**: close readings of multiple poems, examining elements such as word choice, figurative language, sentence construction, and punctuation
- **Writing**: write annotations of poems and videos, and analyze content
- **Speaking and Listening**: use active listening (while note taking, or focusing on a particular line or stanza) and use textual evidence to defend a point
- **Language**: focus on use of diction and syntax in poems.

**Key Vocabulary**

*Stanza, rhyme scheme, free verse, figurative language* (personification, metaphor, simile), *diction, syntax*
Resources (in order of appearance by type)

Websites

Mali, Taylor. “Miracle Worker.”
www.youtube.com/watch?v=kSDPhhfEY5A.

Beaty, Daniel. “Knock Knock.”
www.youtube.com/watch?v=_ULYGc-J_WQ.

Poetryoutloud.org (for rubric on performance)

Materials

Charts and handouts
5.10.7

LESSON PLAN 3 | Compare and Contrast Two Poets Techniques

<table>
<thead>
<tr>
<th>TIME</th>
<th>Lesson Sequence</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Goal</strong></td>
</tr>
<tr>
<td></td>
<td>To get students thinking about the various techniques that poets use to write and perform their poems. Students should know that there are multiple styles, and that they can choose elements that best fit their personalities. However, students should also understand that there are some common techniques that poets use, regardless of content and performance.</td>
</tr>
<tr>
<td>5 minutes</td>
<td><strong>Do Now</strong></td>
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<td></td>
<td>Students make a list of the qualities and techniques that they think make for a great spoken-word poem. Students share from their lists as the teacher writes their contributions on the board.</td>
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<tr>
<td>10 minutes</td>
<td><strong>Hook</strong> <em>(activator/motivator)</em></td>
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<td></td>
<td>Students watch Taylor Mali’s performance of “Miracle Workers.” The teacher asks students how they would rate his performance on a scale of 1-10 and give reasons why. The teacher then asks students to think back to Sarah Kaye’s poem in Lesson 1 and compare it to Mali’s performance. Students can critique the performances as long as they defend their reasoning.</td>
</tr>
<tr>
<td>20 minutes</td>
<td><strong>Presentation</strong> <em>(beginning)</em></td>
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<td></td>
<td>The teacher explains that poetry, like any genre, has certain characteristics that separate it from other genres and asks students if they know what separates poetry from fiction or plays. The teacher also explains that spoken-word also has certain characteristics. The students write “Poetic Terms/Techniques” at the top of a paper and take notes as the teacher introduces or reviews terms such as “stanza”, “free verse” (Eminem is a great example of a free verse poet vs. Kanye West, who often raps in end rhymes), “figurative language” (the teacher should point out that this is an umbrella term for words like simile, metaphor, personification). For each term that the teacher defines, students should come up with a rapper/musician/poet who uses the technique and give an example. The more pop culture references they can make here, the better.</td>
</tr>
</tbody>
</table>

Diction and syntax sound complicated to students. For diction, they can think of a dictionary, where words are found. “Diction” refers to an author’s particular word and phrase choices. Often diction is used to create a specific tone (aggressive diction to create a tense tone, for instance). “Syntax” is just the way that words and sentences are arranged for effect.
**LESSON PLAN 3 | Compare and Contrast Two Poets Techniques**

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<tr>
<td><strong>Presentation (continued)</strong></td>
<td>“Syntax” can mean using long or short sentences or varied types of sentences. (In Eminem and Rihanna’s “The Monster,” they use longer sentences with very short ones to create rhythm and internal rhyme). The teacher can also introduce more specific techniques like “anaphora” (a series of elements beginning with the same word or phrase), “polysyndeton” (a series with all elements connected by conjunctions), and “asynedeton” (a series with conjunctions omitted). These terms sound more complicated than they are. They are easy for students to grasp and go beyond the basic figurative language techniques that many students have heard since elementary school. They also show up in a lot of rap and poetry.</td>
</tr>
<tr>
<td><strong>20 minutes</strong></td>
<td><strong>Practice and Application (middle)</strong></td>
</tr>
<tr>
<td></td>
<td>Students watch Taylor Mali’s “Miracle Workers” again, this time with a written copy of the poem. They annotate the poem, circling and underlining the techniques they just took notes on. Then they watch another poet, Daniel Beaty, and do the same thing with a written copy of his poem “Knock Knock.” The two examples create a powerful contrast. Using a handout like the following, students work in pairs, small groups, or solo to compare and contrast the two poets. If needed, the teacher can replay each poem for students to revisit the performances.</td>
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<td>Performance Style</td>
</tr>
<tr>
<td><strong>10 minutes</strong></td>
<td><strong>Review and Assessment (wrap up)</strong></td>
</tr>
<tr>
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<td>The class then comes together to discuss their charts. The teacher asks students what the poets did that was similar and different and what they think might need to be added to their “Spoken-Word Is ...” anchor chart based on their conversation.</td>
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<td><strong>Extension</strong></td>
<td>If time allows, students can revisit their “10 Things I Know to be True” lists and see if they want to add to it or replace an item on the list with something else.</td>
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</table>
### Adapting the Unit for a Long-Term Program

<table>
<thead>
<tr>
<th>SEASON 2 Finding a Voice</th>
<th>UNIT TITLE: Speak Up, Speak Out: Using Spoken-Word to Be Heard</th>
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</thead>
<tbody>
<tr>
<td>Overview</td>
<td>The unit can be extended in two ways. One is to lengthen it to include speeches by teens about social issues and adding another assessment, a written (and potentially spoken) speech. Another way is to add a research component on a social problem and create a found poem out of various research materials addressing that problem.</td>
</tr>
<tr>
<td>Options</td>
<td>Options Adaptation 1 (3 to 4 weeks) The Power of Speech and the Spoken-Word</td>
</tr>
<tr>
<td>Desired Results</td>
<td>The original Emphasized Standards, Essential Questions, and Transfer Goals all still apply in this version, but the focus will broaden to analyzing and writing speeches as well as poems. The focus would be on standards R3 and R5, as students will analyze the structures of the genres and how ideas are developed through them. The Know objectives will need to include rhetorical techniques such as repetition, anaphora, and ethos/pathos/logos. The Do objectives will focus on writing poems and speeches that reflect these techniques.</td>
</tr>
<tr>
<td>Assessment Evidence</td>
<td>The original Pre-Assessment can stay, with the possible addition of a journal entry entitled “Informal Speech to ____.” The original Performance Task would be supplemented by a written speech that utilizes the techniques of the exemplars. Formative Assessments that include rhetorical analysis of ethos, pathos, and logos in a speech as well as the effects of techniques such as anaphora need to be added. Further, students would need some shorter writing assignments in which they incorporate ethos, pathos, and logos into their writing or prepare their own TED talks modeled after the TEDxTeen talks.</td>
</tr>
<tr>
<td>Learning Plan</td>
<td>The entire unit lesson sequence could be taught as originally planned, and then a second two–week sequence could be added that culminates in a written (and possibly spoken) speech. If the teacher wishes to give students a choice of writing and then performing either a poem or a speech, the unit could be briefly interrupted after Instructional Lesson 6 to include example speeches alongside spoken-word poems. A good source of teen speeches is TEDxTeen at <a href="http://www.tedxteen.com/talks">www.tedxteen.com/talks</a>.</td>
</tr>
</tbody>
</table>
Connections to Empower Your Future

Goals and Objectives
Youth are asked to plan, draft, edit, and present their educational, career, and personal goals at key transition activities across the DYS continuum of care. As noted in the Learning Objectives in the unit, knowing that performance elements and understanding that presentations can transform the speaker and their audience is important. These objectives should be used to prepare youth for key transition activities as well. ELA teachers should work closely with EYF teachers to connect this mini unit’s objectives to expectations of EYF to prepare youth for present at key transition activities. The following expectation explains how EYF lessons promote youth voice and what role educators can play to support youth’s presentations at in preparation of these transition activities:

EYF Expectation regarding Youth Voice
The educator’s role is to help prepare each youth to present at key transition activities across the DYS continuum of care including:

Detention
Students are taught to advocate for themselves (for example, EYF curriculum activities such as Guidance Counselor worksheet, and Community Resource Guide Scavenger Hunt) upon return to the community by preparing them for transition back to school, high school equivalent, or work.

Assessment
Through this curriculum, students present EYF Goals (related to education and employment) using a poster (the Career Puzzle project) or Final Student Project at their initial staffing. The youth’s work should be given consideration at the initial staffing and to the extent possible (with the input of other DYS educational professionals) be integrated into the youth’s treatment plan.

Treatment
Each unit in the treatment curriculum ends with the student presenting a culminating project (for example, Career PowerPoint, Possible Selves Tree, Rollercoaster project) to classmates. Students can present any EYF Unit project (examples above) or EYF Treatment Unit 10 Final project at 90-, 60-, or 30-day staffing as a way to voice their goals, plans and ideas around education and employment and help shape their Community Services Treatment Plan.

Revocation
Students should be prepared to present updates to their education and career plans outlining next steps at the youth planning team meeting.
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- Unit Plan ........................................................................................ 6.3.1
- Lesson Plan Sample: Lesson 9 ................................................. 6.4.1

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Connections to Empower Your Future ................................ 6.12.1

Supplemental Information ....................................................... 6.13.1
Expanding Horizons
Cultivating cultural understanding through modern literature

Key Ideas

“Who lives in the ‘global village?’” The now commonplace but still evocative phrase “global village” captures a reality that has been developing for centuries: that all parts of the world are interconnected and interdependent in ways that were once unimaginable. From the 15th to the 19th centuries, European powers established worldwide colonial empires, linking permanently, for good or ill, once-distant cultures. The 20th century witnessed two world wars and the founding of the United Nations, ushering in an era of global politics. Currently, in the 21st century, the furthest corners of the earth are just a click away on the Internet. In the United States, evidence of the “global village” is all around us in increasingly diverse communities, where multi-ethnic and multi-racial neighborhoods and families are more and more common.

The world of English language arts has also become more global. Once limited to British and American literature, it now encompasses works in English from Africa, Asia, and the Caribbean; translations of classic and contemporary titles from many other world languages; and a plethora of pieces by “hyphenated” American writers, whose experiences reflect the duality of being part of the mainstream culture and part of a subculture simultaneously. The multiplicity of works of literature now available raises important questions for readers:

• What is culture? How do we understand our culture in relation to others?
• How do people react to “otherness”?

Young people understand and embrace questions like these because they reflect the realities of their lives.

Literature Focus

The richness and breadth of modern and contemporary literature can be both a blessing and a curse for the ELA teacher. There are works available that represent almost every imaginable kind of experience, written in an exhilarating array of forms and styles. However, it is impossible for any teacher to be conversant with the entire range of world literature, much less offer anything like a comprehensive curriculum to students. Abundance can be daunting. Fortunately, a number of helpful anthologies are available, such as Perfection Learning Corporation’s *A Multicultural Reader: Collection One* (2002) that enable teachers to construct units in which students can encounter the experiences and perspectives of women and men from a variety of backgrounds.

Delving into a diverse collection of literature can be exciting for both teachers and students, but there are some major pitfalls to avoid. One of the most common, especially when time is short, is tokenism. “In the last story, we read about the African experience; now we’ll get the Asian perspective.” No single work can represent a whole people or country, of course, much less a whole continent, but it’s tempting to try to sample the whole range of world or American literature as if it were a buffet. A better approach, usually, is to choose a few focus areas and study them in more depth, including multiple readings and some background research.

Another potential problem is exoticism, the pitfall of perceiving differences from American customs as “weird” or “strange,” however interesting they might be. Students unfamiliar with other cultures are apt to fall...
into this trap; the teacher can help them contextualize the differences and consider how they arose. The opposite but equally damaging danger is universalism, the natural and well-meaning tendency to emphasize what writers have in common to the exclusion of acknowledging significant differences in outlook and belief. There are eternal human questions, but humans’ answers are not always the same. For this reason, selecting texts that establish a dialogue on a controversial issue can be beneficial.

Another important consideration in selecting modern and contemporary literature is to represent some of the many innovations in style the past hundred years have brought: unreliable and multiple narrators, stream of consciousness, non-chronological plot structure, and magical realism, to name a few. These forms and styles are challenging, to be sure, but students usually enjoy the opportunity to unlock them—with teacher guidance.

**Writing Focus**

The expressive, analytical, and creative writing tasks outlined in the introduction to the Exploring Traditions season are also appropriate for this season. Students’ own experiences as citizens of the “global village” provide rich opportunities for expressive reader–response, and a comparative literature approach to curriculum invites contrastive analysis of works produced in different contexts. Creative experimentation with modern literary techniques such as multiple narration and magical realism can also help solidify students’ understanding of these concepts. Producing original work, in addition to appreciating and analyzing the work of others, can be an effective way to learn difficult concepts.

As in the Exploring Traditions season, background research on authors, historical events, cultural geography, and/or current issues could enhance any of these writing tasks.

**Emphasized Standards**

Since the goal of this unit is “expanding horizons,” it seems an appropriate place to emphasize point of view and comparative analysis of literature—and writing explanatory texts:

**Writing Standard 2**

Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

**Reading Standard 6**

Assess how point of view or purpose shapes the content and style of a text.

**Reading Standard 9**

Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
# UNIT ELEMENTS

<table>
<thead>
<tr>
<th><strong>Unit Focus</strong></th>
<th><strong>Expanding Horizons (January-February)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Emphasized Standards</strong>&lt;br&gt;Focus of skill building</td>
<td>W2. Write informative or explanatory texts to examine complex ideas.&lt;br&gt;R6. Assess how point of view shapes a text.&lt;br&gt;R9. Analyze how two or more texts address similar themes or topics.</td>
</tr>
<tr>
<td><strong>Essential Questions</strong>&lt;br&gt;“Big ideas” and concepts</td>
<td>Who lives in the “global village”?&lt;br&gt;What is culture? How do we understand our culture in relation to others?&lt;br&gt;How do people react to “otherness”?</td>
</tr>
<tr>
<td><strong>Transfer Goals</strong>&lt;br&gt;How students can apply learning to other content and contexts</td>
<td>• Discuss how literature often mirrors and comments on problems in our society.&lt;br&gt;• Examine the relationships among culture, class, and achievement.&lt;br&gt;• Demonstrate how closely reading the clues of a text helps us to figure out the author’s purpose.&lt;br&gt;• Differentiate between the explicit and implicit meanings of text.&lt;br&gt;• Construct an argument based on information from multiple sources.</td>
</tr>
<tr>
<td><strong>Performance Assessment</strong>&lt;br&gt;Authentic culminating assignment</td>
<td>Explanatory essay&lt;br&gt;(possibly in the form of a travel or cultural guide giving an author’s views on his/her country in a global context)</td>
</tr>
<tr>
<td><strong>Text Sets</strong></td>
<td><strong>Global Literature:</strong> Things Fall Apart, Chronicle of a Death Foretold, “Master Harold” … and the boys, Chinese Cinderella, Bread Givers, The Namesake, The Absolutely True Diary of a Part-Time Indian, or other authentic international works</td>
</tr>
<tr>
<td><strong>Extended Texts</strong>&lt;br&gt;1-2 per season</td>
<td>Literature: Myths, legends, and folk tales from several traditions; short stories from a variety of cultures; lyrics from world music&lt;br&gt;Nonfiction: Writer interviews, laws and historical documents on the theme of “otherness,” documentaries on issues raised by the extended texts</td>
</tr>
<tr>
<td><strong>Short Texts</strong>&lt;br&gt;3-5 per season</td>
<td><strong>Focus of Performance Assessment</strong>&lt;br&gt;Other possibilities: Definition essay on an aspect of culture, comparison of texts essay, learning reflection</td>
</tr>
<tr>
<td><strong>Analysis</strong>&lt;br&gt;2-3 per season</td>
<td><strong>Writing Tasks</strong>&lt;br&gt;Daily work&lt;br&gt;Focus of Performance Assessment&lt;br&gt;Other possibilities: Definition essay on an aspect of culture, comparison of texts essay, learning reflection</td>
</tr>
<tr>
<td><strong>Narratives</strong>&lt;br&gt;1-2 per season</td>
<td><strong>Research Project</strong>&lt;br&gt;Short, integrated inquiry activity&lt;br&gt;Students should gather and analyze biographical information about the author of the text selected for the Performance Task, as well as cultural and historical information about the setting of the text at the time of the story and the current day.</td>
</tr>
<tr>
<td><strong>Skills Development</strong>&lt;br&gt;Recommended activities</td>
<td><strong>PYD/CRP</strong>&lt;br&gt;The season focuses on issues of cultural diversity, power, privilege, and racism in a global context—including, potentially, the lingering effects of colonialism. But the season also shows the power of personal reflection, collective action, and resiliency in overcoming oppression and developing respectful personal relationships.</td>
</tr>
<tr>
<td><strong>Ongoing</strong>&lt;br&gt;Integrated inquiry activity</td>
<td><strong>Differentiation</strong>&lt;br&gt;To enhance cultural understanding, students should experience extended and/or related texts in a variety of modes—as readers, viewers/listeners, and even actors. Background material can be presented in a range of formats: maps, graphs, videos, websites. Student responses can include concept maps, drawings, and discussion.</td>
</tr>
<tr>
<td><strong>Access for All</strong>&lt;br&gt;Modifications</td>
<td><strong>Accommodations</strong>&lt;br&gt;Discussion roles, readings, writing tasks, and vocabulary can be adjusted according to student abilities and interests.&lt;br&gt;Additional scaffolding may be required for some. Essay assignments and the final Performance Task may be modified in complexity, length, or format, provided that they retain emphasis on creating explanatory text.</td>
</tr>
<tr>
<td><strong>Technology Integration</strong>&lt;br&gt;Online videos and informational texts are indispensable cultural background and research. The Performance Task may be completed using desktop publishing or presentation software or online tools such as Prezi or blog sites.</td>
<td><strong>Arts Integration</strong>&lt;br&gt;Exposure to traditional and contemporary arts of the cultures studied in this season is essential for developing understanding. The fusion of styles from a variety of cultures in modern visual arts, architecture, and especially music is also relevant.</td>
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</tbody>
</table>
Scheduling Options

Expanding Horizons | Season 3 may be organized in a variety of ways, from a series of thematically related but otherwise unconnected units to a thoroughly integrated sequence spanning the entire two months. The tables that follow illustrate two possible plans for long-term DYS programs plus a short-term plan.

Plan 1

In this plan, South Africa: Envisioning “A World Without Collisions” occupies the first half of the season and concludes with the season’s major Performance Task in Week 4. The remaining four weeks could include one or more other units focusing on global literature from Africa or any other part of the world to extend the inquiry. One possibility is the exemplar unit Modern Warriors: Exploring American Indian Cultures included in this chapter.

<table>
<thead>
<tr>
<th>PLAN 1</th>
<th>EXPANDING HORIZONS SEASON PLAN 1: LONG-TERM PROGRAMS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Mon</td>
</tr>
<tr>
<td>Week 1</td>
<td>Lessons 1: Introduction to Africa</td>
</tr>
<tr>
<td>Week 2</td>
<td>Lessons 6-8: “Master Harold” ... and the boys reading, discussions, and essay writing tasks (second half of the play)</td>
</tr>
<tr>
<td>Week 3</td>
<td>Lessons 11-12: Nelson Mandela bio and writing</td>
</tr>
<tr>
<td>Week 4</td>
<td>Lesson 16: Performance Task intro</td>
</tr>
<tr>
<td>Weeks 5-8</td>
<td>Other Unit(s): Other examples of global literature that lend themselves to discussion of the season’s Essential Questions. Texts sets could include extended and short texts from several parts of the world, but the teacher should take care not to give the impression that a single story represents an entire culture.</td>
</tr>
</tbody>
</table>

Darker shading indicates areas where teachers may replace or add another literary selection.
Plan 2

This plan shows a more integrated approach: including a second, closely related unit (focusing on another African text or set of texts) before the Performance Task, which in this case would serve as the culmination of the entire season.

In long-term settings it should be feasible for most students to complete units like the “Master Harold” … and the boys exemplar that follows. Outside-of-class assignments such as reading and annotation can provide more depth and breadth to the season and should be included when possible. Some students may be capable of completing independent reading of supplementary texts. Extended time to work on writing tasks, including both peer response and revision sessions, greatly facilitates skills development. Collecting written pieces and reflecting on progress in writing over a period of time should enable students to develop portfolios documenting their growth. Perhaps most important, long-term settings offer the chance for students to consider the season’s Essential Questions from a variety of perspectives and apply the insights gained to their own lives.

### PLAN 2

<table>
<thead>
<tr>
<th>Week</th>
<th>Mon</th>
<th>Tue</th>
<th>Wed</th>
<th>Thu</th>
<th>Fri</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Lesson 1: Introduction to Africa</td>
<td>Lessons 2-5: “Master Harold” … and the boys reading, discussions, and essay writing tasks (first half of play)</td>
<td>Lesson 9: Author study</td>
<td>Lesson 10: Sequel writing</td>
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<tr>
<td>2</td>
<td>Lesson 6-8: “Master Harold” … and the boys reading, discussions, and essay writing tasks (second half of the play)</td>
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<tr>
<td>3</td>
<td>Lesson 11-12: Nelson Mandela bio and writing</td>
<td>Lessons 13-15: Research on South Africa (for Performance Task)</td>
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<td></td>
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<tr>
<td>4-7</td>
<td>Inserted Unit: A second text set focusing on a post–colonial African work (e.g., Things Fall Apart, Weep Not, Child; The Money Order or its film version Mandabi), or a literature circle unit in which students read different extended texts, or a text set including short stories and/or memoirs from several parts of modern Africa.</td>
<td></td>
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</tr>
<tr>
<td>8</td>
<td>Lesson 16: Performance Task intro</td>
<td>Lessons 17-19: Performance Task teams researching, writing, and formatting their final projects</td>
<td></td>
<td>Lesson 20: Publish, reflect</td>
<td></td>
</tr>
</tbody>
</table>

### Adapting Plans 1 and 2 for Short-Term Programs

Because students in short-term settings rarely complete an entire season, unit readings should include thematically related short texts and/or extended texts with separable elements such as scenes from plays (as in the “Master Harold” … and the boys exemplar unit). Class routines should include protocols for sharing prior knowledge about the extended texts. Also, in the exemplar unit there are sub-sections (indicated by different color shading in the tables) that can be separated if necessary. Daily or weekly tasks presented as Formative Assessments in the exemplar unit could be changed to Summative Assessments to benchmark students’ performance on a regular basis. Following the exemplar, two examples of how it can be adapted for short-term settings are presented on page 6.5.1.
Plan 3

This plan is based on an exemplar unit specifically designed for short-term programs. Featuring short works by Sherman Alexie, *Modern Warriors: Exploring American Indian Cultures* is planned for two weeks but can accommodate students who enter after it starts or leave before it ends. As the table suggests, this unit could be followed by others that connect thematically.

In short-term settings there is little opportunity to track students’ development over time, but it is possible to target writing and reading skills that need strengthening and make them focus areas for daily instruction. It is also possible to engage students in meaningful, if shorter, discussions of the season’s Essential Questions.

<table>
<thead>
<tr>
<th>PLAN 3</th>
<th>EXPANDING HORIZONS SEASON PLAN 3: SHORT-TERM PROGRAMS</th>
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<tbody>
<tr>
<td></td>
<td>Mon</td>
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<tr>
<td>Week 1</td>
<td><strong>Lesson 1:</strong> Introduction and speech</td>
</tr>
<tr>
<td>Week 2</td>
<td><strong>Lesson 6-8:</strong> “Master Harold” ... and the boys reading, discussions, and essay writing tasks (second half of the play)</td>
</tr>
<tr>
<td>Weeks 3-8</td>
<td><strong>Additional Units:</strong> Because students enter and exit short-term programs at a variety of times, it is best to plan a sequence of brief (two weeks or less) units that can stand on their own. However, because some students will make the transition from one unit to the next, the units should be connected thematically. For example, after studying American Indian cultures, students could examine works with cultural themes from American immigrant literature such as <em>The Namesake</em>—or gain a global perspective by reading myths, legends, and folktales from around the world; short stories from a variety of cultures; or a short novel such as <em>Chronicle of a Death Foretold</em>.</td>
</tr>
</tbody>
</table>
Planning Grid for Season 3—Expanding Horizons

Use the grid below to map out a plan for *Expanding Horizons*. While selecting or creating units, consider how they will address the season’s Emphasized Standards, Essential Questions, and Transfer Goals. Develop a vision for the season that incorporates these goals in a logical sequence.

<table>
<thead>
<tr>
<th>Vision for the Season:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week/Dates</td>
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<tr>
<td>1</td>
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<td>8</td>
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</table>
South Africa: Envisioning “A World Without Collisions”

Introduction

Designed for Expanding Horizons | Season 3, this unit was created for use in both long-term and short-term program settings. This unit also includes a Lesson Plan Sample.

Extended Text: “Master Harold” … and the boys, by Athol Fugard

Unit Designer: Bruce M. Penniman, Western Massachusetts Writing Project

Essential Questions

The season title Expanding Horizons suggests the importance of extending students’ knowledge and understanding of the larger world that they live in. It is a reasonable assumption that most have not traveled extensively or developed more than superficial global awareness, so it is critical that this unit not only acquaint them with other cultures but also engage them in inquiry about concepts such as oppression and resiliency, which have implications for their own lives as well as for world politics. The Essential Questions for the unit get at some important issues. We talk loosely about the idea of a “global village,” but what exactly does that mean? Is it that because of our increasing interconnectedness, we will behave more like a village (that is, mutually supportive) in the future? “Culture” is another word that we use freely, but it clearly needs unpacking, especially when considering cross-cultural interactions. The idea of “otherness” may be the most important of all. To what extent are others “other,” and how should we respond to “otherness”? In addressing these questions, we should be mindful of the caveat presented in the introduction to this season to avoid tokenism, exoticism, and universalism. (see pp. 6.1.1 to 6.1.2)

Emphasized Standards

The first Emphasized Standard, “Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content,” is perfect for addressing the concepts embedded in the Essential Questions, which certainly contain complex ideas. The grade 9-10 and 11-12 standards based on this anchor standard suggest several focus areas for skill development. Besides addressing a number of items related to formal essay style and structure, they include incorporating graphic elements; employing extended definitions and quotations; and using domain-specific vocabulary, metaphor, and analogy. The second Emphasized Standard is “Assess how point of view or purpose shapes the content and style of a text.” Of course that is exactly the point of this unit, and the 9-10 standard 6 makes it explicit, addressing the importance of understanding cultural experience in works of literature from outside the United States. The 11-12 standard asks students to distinguish what is directly stated from what is really meant, as in the case or irony or understatement. There are passages in “Master Harold” … and the boys that lend themselves to this kind of analysis. The final Emphasized Standard is “Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take”—certainly appropriate to the theme of the unit. The grade-level standards seem a bit more challenging to address: analyze how an author draws on and transforms
source material (such as the Bible or Shakespeare),
and demonstrate knowledge of foundational works of
American literature—but there are ways that teachers can
fulfill these standards through “Master Harold” … and
the boys, which has numerous references to other literary
sources, including American ones.

**Relationship to the Season**

Given that Expanding Horizons lasts roughly eight weeks
(with time off for New Year’s Day, Martin Luther King
Day, and winter vacation), it may be advisable to
focus on Africa for the entire unit in a given year—thus
enabling students to develop in-depth understanding
of the continent and at least some of its cultures. Since
“Master Harold” … and the boys is written by a white South
African, a second unit could include a work by one of
the seminal post-colonial black writers: perhaps Chinua
Achebe’s Things Fall Apart, Ngugi wa Thiong’o’s Weep Not,
Child, or Ousmane Sembène’s The Money Order (or its
film version Mandabi), all of which deal with the effects
of colonialism, ranging from the disruption brought by
European conquest to its lingering effects in the early
post-colonial period. In addition, lessons on geography,
history, and anthropology could help students overcome
stereotypes about Africa and Africans. In other years,
Expanding Horizons could focus on other regions such as
Asia or Latin America.

**Text Complexity**

Because “Master Harold” … and the boys is a play, it
is given the designation “NP” (non-prose) by Lexile.
However, analysis of a short prose passage from the
beginning of the play yields a rating of 920L, which is in
the 6-8 grade band. The play’s ATOS score is 3.9, which is
in the grade 2-3 text complexity band, but ATOS lists its
interest level as “upper grades” (9-12). There are a number
of factors that make this play more challenging than its
Lexile or ATOS level. One is the sheer number of allusions
to historical and cultural persons and events. Another is its
complex use of metaphors—ballroom dancing as a “world
without collisions,” for example—as well as symbols such
as rainy weather, a kite, and a whites-only bench.
UNIT PLAN | South Africa: Envisioning a World Without Collisions

For Long-Term Programs

South Africa: Envisioning a World Without Collisions

Extended Text: “Master Harold” … and the boys by Athol Fugard

Unit Designer: Bruce M. Penniman, Western Massachusetts Writing Project

Theme or Content Area: ELA Season 3
Duration: 2-4 weeks, depending on elements included

Emphasized Standards

Content and College and Career Readiness Anchor Standards

W2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

R6. Assess how point of view or purpose shapes the content and style of a text.

R9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

Essential Questions

Open-ended questions/concepts that lead to deeper thinking and understandings

Who lives in the “global village”?

What is culture? How do we understand our culture in relation to others?

How do people react to “otherness”?

Transfer Goals

How will students apply their learning to other content and contexts? Students will

Recognize that world literature provides a window on the experiences and beliefs of other cultures and helps us to better understand our own.

Apply insights gained from the assigned literary and autobiographical texts to their own experiences and views of the world.

Understand that while race and class differences affect humans’ perceptions of each other, cooperation can bridge gaps in experience to create a more harmonious society.

Use the techniques of explanatory writing to clarify complex ideas and information and communicate them to others.

Compare key elements of different cultures and analyze their own and others’ perceptions of and responses to “otherness.”

Integrate information and ideas from diverse sources to create presentations for a specific audience and purpose.
### Learning and Language Objectives

*By the end of this unit:*

<table>
<thead>
<tr>
<th>Students should know...</th>
<th>understand...</th>
<th>and be able to...</th>
</tr>
</thead>
<tbody>
<tr>
<td>• African geography: regions, major countries</td>
<td>• Blacks’ struggle for equality in South Africa parallels the American Civil Rights Movement.</td>
<td>• Read vignettes, poetry, and narrative prose with understanding</td>
</tr>
<tr>
<td>• South African history terms: indigenous groups, colonial past, apartheid, liberation movement</td>
<td>• Race and class bias affects perceptions of people from other backgrounds/cultures.</td>
<td>• Interpret meanings of speeches, actions, and symbols in the play</td>
</tr>
<tr>
<td>• Conventions of reading from a dramatic script</td>
<td>• Individual and collective action can overcome bigotry and oppression.</td>
<td>• Analyze author’s views in an autobiography in historical context</td>
</tr>
<tr>
<td>• Elements of explanatory texts: introduction, organization, details, formatting, formal style</td>
<td>• Knowledge of other cultures gained through reading, research, and personal connections builds empathy and understanding.</td>
<td>• Select relevant details from informational texts</td>
</tr>
<tr>
<td>• Thematically related Tier 2 vocabulary, e.g., magnitude, daunted, vestiges, oppression, abolished, bigotry, audacity, primitive</td>
<td></td>
<td>• Explain complex ideas with clear definitions and sufficient detail</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Write explanatory texts to address a particular purpose and audience</td>
</tr>
</tbody>
</table>

KUDs are essential components in planning units and lessons. They provide the standards-based targets for instruction and are linked to assessment.
Assessment Evidence

Quality questions raised and tasks designed to meet the needs of all learners

Performance Task(s) and Summative Assessment(s)

Align with CCR & Content Standards

Explanatory essay in the form of a travel or cultural guide giving an author’s views on his/her country in a global context (in the example below, Athol Fugard or Nelson Mandela). This project involves synthesis of insights from class readings and discussions with ideas and information garnered from additional research.

Reflective paragraphs on changed perception of Africa and unit’s “big ideas.”

Pre-Assessment

Discovering student prior knowledge and experience

Quickwrite and concept map activating prior knowledge (and/or misconceptions) about Africa in general, South Africa in particular, and key historical concepts and figures. (see p. 6.3.7)

Formative Assessment

Monitoring student progress throughout the unit

Text-dependent questions to monitor comprehension of texts
Vocabulary exercises to monitor understanding of key terms and concepts
Definition/argument essay or paragraph on “a person of magnitude”
Explanatory paragraphs on a cultural event, Nelson Mandela, and research findings
Imaginative point of view narrative sequel to “Master Harold”… and the boys

For Empower Your Future connections, see p. 6.6.1
Access for All

Considering principles of Universal Design for Learning (UDL), Positive Youth Development/Culturally Responsive Practice (PYD/CRP), differentiation, technology integration, arts integration and accommodations and modifications

Multiple Means of Engagement

PYD/CRP: The unit directly addresses issues of cultural diversity, power, privilege, and racism in society, but also shows the power of personal reflection, collective action, and resiliency in overcoming oppression and developing respectful relationships. Students will experience the text in visual, auditory, and kinesthetic modes—as readers, viewers/listeners, and actors. Reading roles, questions, and vocabulary can be adjusted to accommodate different abilities and interests. Some of the unit work can and should be done in pairs and small heterogeneous cooperative learning groups.

Multiple Means of Representation

The lessons include dramatic and informational videos. Other texts and research resources include a variety of Internet sites, and the performance task may be completed using desktop publishing software or online tools such as Prezi or blogs. Arts integration: Study of the main text includes exposure to big band music and ballroom dancing, and the final task will involve researching modern South African arts. Modifications intended to adjust the unit’s learning and language objectives, Transfer Goals, level of performance and/or content will be necessary for students with mandated specially designed instruction described in their Individualized Education Programs (IEPs).

Multiple Means of Action and Expression

Reading and writing tasks may be scaffolded or modified to provide access to all differentiated content according to students’ identified learning needs. Students will use graphic organizers, such as KTL webs, concept mapping with Inspiration or drawings by hand, checklists, sticky notes, and mnemonic strategies to better understand and demonstrate comprehension of the material. Students can respond to the text not only through writing, but also through art. Students will be given high- and low-tech options to create their travel or cultural guides, such as text, drawing, illustration, comics, storyboards, design, film, music, visual art, sculpture, and/or video. For all Performance Tasks, students will be provided with as much choice as possible in the level of challenge, type of high- and low-tech tools used, color, design and layout of graphics, and sequencing and timing. Evaluative emphasis should be placed on process, effort, and improvement. Formative Assessments will be designed to invite personal response, self-evaluation, and reflection. Accommodations intended to enhance learning abilities, provide access to the general curriculum, and provide opportunities to demonstrate knowledge and skills on all Performance Tasks will be necessary for students with applicable Individualized Education Programs (IEPs) and could benefit all learners.

For Empower Your Future connections, see p. 6.6.1
Literacy and Numeracy Across Content Areas

Reading
Close reading will be a focus of the unit. Since the main text is a play, the characters’ thoughts and motivations must be inferred. Students will respond to text-dependent questions and select textual evidence to support analysis of key ideas. Analyzing the viewpoints of characters and authors will also be a focus of instruction.

Writing
Students will engage in daily low-stakes writing to engage the texts and to reflect on their learning. Short essays and narrative pieces will help students connect with the texts and grapple with unit themes in preparation for the summative tasks.

Speaking and Listening
In addition to sharing ideas in class discussions and partner activities, students will have the opportunity to perform a play, requiring both forceful speaking and attentive listening. In addition, when students are not acting, they will have roles and responsibilities as listeners/observers/interpreters of the action.

Language
This unit includes lessons focusing on academic vocabulary that convey social and political concepts such as indigenous, apartheid, oppression, bigotry, and primitive.

Thinking
Studying South Africa during and after apartheid will invite critical thinking about parallel events in U.S. society and the possibilities of overcoming oppression. Thematically related Tier 2 vocabulary, e.g., magnitude, daunted, vestiges, oppression, abolished, bigotry, audacity, primitive.

Numeracy
Opportunities for learning ELA through numeracy are found in the use of statistics, graphs, formulas, and time lines. Extrapolation, inferencing, and interpretation are all skills that are based in numeracy.
Resources (In order of appearance by type)

Print


Websites

Royalty Free World Maps

“True Size of Africa.”
flowingdata.com/2010/10/18/true-size-of-africa/

Africa Good News
africagoodnews.com

Good News About Africa.
www.goodnewsaboutafrica.com/

UK Open 2007 - Quickstep - Professional Standard Finals
www.youtube.com/watch?v=iGuiGeVtIAQ.

www.youtube.com/watch?v=tFS758_rmtg

Netflix
www.netflix.com

“Master Harold” … and the boys. Part 1
www.youtube.com/watch?v=IDCgmU7CVqc&list=PLD6CF8403513A4F16

Worksheet Works
www.worksheetworks.com/miscellanea/graphic-organizers/frayer.html

Iain Fisher’s site on Athol Fugard
www.iaingigher.com/fugard/athol-fugard.html

Sunday Times Heritage Project, “Saved by Shame.”
heritage.thetimes.co.za/memorials/ec/AtholFugard/article.aspx?id=60863
or www.sthp.saha.org.za/memorial/articles/saved_by_shame.htm

“Text Rendering Experience.”
www.nsrfharmony.org/system/files/protocols/text_rendering_0.pdf

South African Government webpage
www.info.gov.za

BBC News. South Africa
www.bbc.co.uk/news/world-africa-14094760

Wainaina, Binyavanga. “How to Write About Africa.”
www.granta.com/Archive/92/How-to-Write-about-Africa/Page-1
Outline of Lessons

*Introductory, Instructional, and Culminating tasks and activities to support achievement of learning objectives*

NOTE: The first lesson of each stage is described in detail.

INTRODUCTORY LESSON

*Stimulate interest, assess prior knowledge, connect to new information*

Lesson 1

Exploring Africa

The goal of this lesson is to activate students’ prior knowledge (and/or misconceptions) of Africa and to begin to build some understanding of the continent’s size and diversity in preparation for studying two writers from South Africa.

Do Now

The lesson begins with a quickwrite in which students explore what comes to mind when they hear the word “Africa”—news items, popular culture, facts, beliefs, etc.

Hook

The teacher asks students to share what they have written and lists their ideas on the chalkboard or screen, then invites them to look for patterns in the responses. Typically they will focus on bad news—war, famine, disease, poverty—and popular movies, such as *The Lion King* and *Madagascar*, but will be short on in-depth understanding of Africa. Some students may think that Africa is a country. The teacher initiates a class discussion on why Americans know so little about Africa and harbor so many stereotypes about it.

Presentation

The teacher distributes an outline map of Africa, then takes students on a “tour” of the continent (using Google Earth or Google Maps, if available) to help them understand its various regions. To help students comprehend Africa’s vastness, the teacher should show “The True Size of Africa” map. Eventually the teacher should “zoom in” on South Africa to ensure that students know where it is located.

SEE: www.freeusandworldmaps.com/html/WorldRegions/WorldRegionsPrint.html (Use Chrome)

Flowingdata.com/2010/10/18/true-size-of-africa/

Practice and Application (or extension)

If there is sufficient time and Internet access, students should browse and share information from sites below, to gain a broader perspective on Africa.

Review and Assessment:

Students write an exit slip explaining something they learned about Africa during class—a new piece knowledge and/or understanding.

SEE: africagoodnews.com/ and www.goodnewsaboutafrica.com/ (Use Chrome)
INSTRUCTIONAL LESSONS
Build upon background knowledge, make meaning of content, incorporate ongoing Formative Assessments

Lesson 2

Mad Hot Ballroom: (“Master Harold . . . and the boys, pp. 5-12)

The purpose of this lesson is to introduce “Master Harold . . . and the boys (New York: Samuel French, 1982) and two of its characters, Sam and Willie, through their passion for ballroom dancing, which is a recurring motif in the play.

Do Now
Students read the title and opening stage directions of the play and write down their initial impressions of the St. George’s Park Tea Room and the characters Sam and Willie, citing evidence from the text.

Hook
The teacher asks students to share their responses and to make predictions about the play based on the title, description and setting (South Africa, 1950).

Presentation
The teacher explains that the class will be reading and performing this play as a way of gaining insight into South African history and culture during the time of apartheid, or racial separation. To begin the reading, the teacher takes the role of Willie and asks a student to perform the role of Sam. They act out the scene from p. 6 to the middle of p. 8, then the teacher does a lesson on ballroom dancing, using videos on the quickstep and on Fred Astaire and Ginger Rogers. The teacher should also introduce Count Basie, who is referred to in the next section.

SEE: www.youtube.com/watch?v=iGuiGeVVtAQ
www.youtube.com/watch?v=OMOBdQykKQY

Practice and Application
After a brief discussion of ballroom dancing as “romance,” the performance continues, with students reading both parts through the middle of p. 12 (NOTE: a recording of “You’re the Cream in My Coffee,” quoted on p. 11, is available at the following website.

SEE: www.youtube.com/watch?v=tFS758_rmtg

Review and Assessment
Students answer these questions: (1) Why is Willie having trouble with his partner? Give details from the play. (2) Why do you think Sam and Willie are interested in ballroom dancing?
The remaining Instructional lessons on the play are summarized below. Any of these lessons may be abridged or expanded to accommodate the pace and needs of the class.

Lesson 3

“Men of Magnitude” (“Master Harold” … and the boys, pp. 12-26)

The goal of this lesson is for students to continue performing and have a multi-faceted discussion about the play.

In this lesson students continue performing and discussing the play, from the introduction of Hally (“Master Harold”) through his first major discussion with Sam. This cutting depicts the complex relationship between “Master Harold” and the “boys,” and Hally and Sam’s debate over who best qualifies as a “man of magnitude” invites exploration of the definition of “greatness.”

In this and subsequent lessons on the play, the opening sequence of activities should include a student-led recap of previous plot and character developments. Because there are only three characters in the play, reading parts should be rotated frequently to ensure that all students participate.

In addition, students who are not reading should be assigned specific observer roles such as studying a particular character’s interactions and motives or following a particular theme or motif, making note of specific textual evidence.

At the conclusion of each reading session, the observers should speak first in discussion about their findings. Another activity in this lesson should be an examination (via a teacher-created handout or quick Internet search) some of Hally’s and Sam’s nominees for “man of magnitude” (e.g., Charles Darwin, Abraham Lincoln, Leo Tolstoy, Jesus Christ, Alexander Fleming) and a discussion of why each character would favor or reject a particular choice.
Lesson 4

Who Is Your “Person of Magnitude”? (definition essay)

The goal of this lesson is for students to write an essay on a person of their choice.

Following up on the previous lesson, this one asks students to write a brief essay on their own choices for the title “person of magnitude” (who could be family members or friends as well as historical figures or celebrities). The preparation process should include both brainstorming of potential candidates and developing criteria for “magnitude,” preferably through inductive reasoning (“You have nominated all these individuals—let’s figure out what they have in common”).

Students’ papers—definition essays actually—should include relevant criteria as well as specific evidence to support the claim that the chosen subject is a person of magnitude. The lesson should include some opportunity for sharing and feedback.

NOTE: This lesson can be extended to a second day to allow for revising and rewriting, or the drafts can be saved along with other pieces set aside for possible revision when students select items for their writing portfolios.

Lesson 5

Situating Sam and Hally (“Master Harold” … and the boys, pp. 26-38)

Students will perform and have a class discussion about a section of the play and discuss cultural significance.

Performance and analysis of the play continues in this lesson, using the approaches described in Lesson 3. This section of the play provides Hally, Sam, and Willie’s back story as well as the first direct evidence (a phone call) of Hally’s relationships with his mother and father. Sam’s speech about his first geography lesson (pp. 26-27) offers an opportunity for a mini-lesson on South African geography and history.

The Edge textbook (green high school edition) provides a useful summary, map, and timeline (pp. 598-599). By this point in the play there have been enough allusions to racial tensions to prepare students for learning about apartheid, and it is helpful for them to understand the political and social context before reading the climax of the drama.
Lesson 6

A World Without Collisions ("Master Harold" . . . and the boys, pp. 38-52)

Students will perform a section of the play then discuss it in class.

In this lesson students perform and discuss the most hopeful section of play, in which Sam describes and Hally writes about the ballroom dancing championships (for blacks) as “an annual event of cultural or historical significance” for a school essay.

Skeptical at first, Hally comes to appreciate Sam’s vision of dance as a metaphor for global harmony or “a world without collisions.” Analysis of this scene leads to a brief explanatory writing task, in which students describe “events of cultural significance” of their own choosing—perhaps a religious holiday such as Three Kings’ Day or a coming-of-age ritual such as a quinceañera.

As Hally does with the dance contest, students should see symbolism in the events they choose, explaining why they are culturally significant.

Lesson 7

Taking a Closer Look

The aim of this lesson is to help students delve deeper into the meaning and craft of the play through close reading of portions of the text (in script and video form) and the study of key vocabulary words.

Two segments especially worthy of a second look are the kite story (pp. 31-35) and Hally’s composition on ballroom dancing (pp. 47-52), as these passages develop important symbols (in addition to the kite and the dance floor, rain, the bench, and collisions).

The teacher should provide text-dependent questions on the passages and show clips from the 2010 version directed by Lonny Price on Netflix or the 1985 version directed by Michael Lindsay-Hogg on YouTube. After viewing the clips, the students should work in small groups to analyze the two scenes (each group could be assigned one scene and asked to report its findings to the class). Another activity included in this lesson is the beginning of work with Tier 2 vocabulary from the play with thematic significance: words such as magnitude, daunted, vestiges, oppression, abolished, bigotry, audacity, fiasco, intellect, and primitive. Each student could be assigned one word and asked to complete a Frayer model worksheet, write a sentence showing the word’s relevance to the play, and present the word to the class.

SEE: www.netflix.com
www.youtube.com/watch?v=IDCgmU7CVqc&list=PLD6CF8403513A4F16
www.worksheetworks.com/miscellanea/graphic-organizers/frayer.html or p. 6.7.3
Lesson 8

“It’s Not Fair, Is it?” (“Master Harold” . . . and the boys, pp. 52-66)

Students will watch and then perform and discuss the climax of the play.

This lesson includes the shocking climax of the play, in which Hally reveals his shame about his father, tells a racist joke at Sam’s expense, and spits in Sam’s face (after Sam drops his pants). In this segment, it is useful to show a professional production first, then engage in a close reading and discussion of the text, including the meaning of the ending. Why does Hally lash out at Sam? Will Hally and Sam ever reconcile? Why does the play end with Sam and Willie dancing? The vocabulary work begun during Lesson 7 can continue, with students sharing copies of their Frayer worksheets.

Lesson 9 (Lesson Plan Sample)

Athol Fugard—Saved by Shame (author profile)

The goal of this lesson is to meet the playwright who wrote this provocative drama and to examine his motives and sources in order to better understand the play’s themes.

The site below includes a brief biography and photos of Fugard and his parents, providing enough context for students to engage the main text of the lesson, the Sunday Times Heritage Project’s “Saved by Shame.”

The article in the second website listed below reveals that Fugard (first name Harold) is the Hally of the play, which is deeply autobiographical, including the spitting incident. In addition to addressing the author’s personal reasons for writing the play, the article suggests his political motives (the play was first produced in 1982, at the height of the anti-apartheid movement).

To ensure student-centered close reading of the article, the teacher could introduce the Text Rendering protocol.

Provide students with a handout from the third website listed below and divide students into small groups for discussion, followed by a large-group recap.

SEE:  www.iainfisher.com/fugard/athol-fugard.html
      www.sthp.saha.org.za/memorial/articles/saved_by_shame.htm
      www.nsrfharmony.org/system/files/protocols/text_rendering_0.pdf
Lesson 10

Fly Another Kite

The final lesson focusing on the play asks students to draw on insights gained from studying Fugard's work and life to write a sequel to “Master Harold” … and the boys in the form of a first-person narrative by one of the characters.

The narrative could be set at any time after the play's ending and take any form the student chooses (e.g., letter). Preparation for writing should include writing a rationale for the piece based on clues within the play about potential future outcomes and what is known of Fugard’s beliefs. The narrative should also incorporate vocabulary introduced in Lesson 7.

NOTES: Like Lesson 4, this lesson should include sharing and feedback, and it can be extended to allow for revising and rewriting, or drafts can be saved for possible use in portfolios.

The unit could be concluded with Lesson 10, but it would be far more effective if extended to include additional readings about South Africa as described below.

Lessons 11 and 12

The Great Mandela (Long Walk to Freedom, pp. 588-601)

In these lessons students have the opportunity to view South Africa from perspective of anti-apartheid leader Nelson Mandela.

The text for the lesson is a selection from Mandela’s autobiography in the Edge textbook (green high school edition) in which he reflects on the struggle from the vantage of his presidential inauguration in 1994.

The most important themes in the selection are resiliency and reconciliation. Mandela and his comrades made tremendous sacrifices and overcame unthinkable odds to achieve their goals. But having come to power, they did not seek revenge on their oppressors but rather a new beginning. These themes resonate with the Fugard play, so there are many opportunities to draw parallels. Since the Mandela selection is long, it is best divided into two parts.

The first day’s reading (pp. 588-595) introduces the author and recounts his experiences in the resistance movement. The second part of the selection (pp. 596-597 and 600-601) includes his reflections on his “long walk to freedom” and some of his art work. Close reading of this piece should include substantial opportunities for independent work with the text as well as teacher modeling and class discussion. The assessment for these lessons should be an explanatory paragraph that includes specific details from the text (e.g., a letter from Athol Fugard to Nelson Mandela congratulating him on his election).
Lessons 13 to 15

South Africa in Depth

This series of lessons enables students to investigate South Africa in greater depth from a variety of online sources.

These sources, from South African Government Information and BBC News South Africa Profile not only provide context for the Fugard and Mandela texts, but also supply information for the Performance Task described below.

The research process begins by establishing inquiry questions on a wide range of topics of interest to the students (and potential travelers). The teacher should set up research teams, make assignments, and establish a procedure for note-taking (including citing of sources) and daily information sharing, such as a large concept map on South Africa. At the conclusion of this lesson sequence, each team should write a brief objective summary of its findings.

      www.bbc.co.uk/news/world-africa-14094760

At this point in the lesson sequence, students are ready to begin work on the Performance Task. However, the teacher may wish to insert another unit here focusing on one or more literary works from other parts of Africa: Chunua Achebe’s Things Fall Apart (Nigeria), Nguigi wa Thiong’o’s Weep Not, Child (Kenya), Ousmane Sembène’s film Mandabi (Senegal), or perhaps a selection of short stories representing a variety of countries. In this case the scope of the Performance Task could be expanded to include several parts of Africa.
CULMINATING LESSONS
Includes the Performance Task, i.e., Summative Assessment - measuring the achievement of learning objectives

Lesson 16

Introduction to the Performance Task

The Performance Task for this unit is an explanatory essay in the form of a travel or cultural guide giving an author’s views on his/her country in a global context.

- Goal: To create a travel or cultural guide to South Africa in the voice of either Athol Fugard or Nelson Mandela that will inform and attract potential visitors
- Role: Travel writer(s) hired by Mr. Fugard or Mr. Mandela to create the guide.
- Situation: Americans know little about South Africa and need to feel a connection.
- Product: A brochure, slide show, Prezi, blog, or other presentation, with a written text, presenting information about South Africa from the author’s point of view.
- Standards: Understanding of author’s life and work; knowledge of country’s geography, history, and culture; clarity and accuracy of visual presentation and written text; appeal to American audience; documentation of sources.

The introductory lesson of this culminating sequence is designed to help students synthesize the knowledge and understanding of South Africa they have gained and to develop plans for completing the project (which may be assigned to partners or teams).

Do Now
Students complete a quickwrite responding to this prompt: If you and your family or friends were traveling to South Africa, what would you want to see and do?

Hook
The teacher invites students to share their responses, and then reintroduces the Performance Task (alluded to during Lessons 13-15). To motivate the students, the teacher shares examples of printed or online travel or cultural guides.

Presentation
The teacher reviews the Performance Task in detail, especially its Role, Audience, and Situation aspects, and answers students’ questions. The teacher then leads a planning and review session in which students brainstorm categories of information they need for the project and review what they already know from studying Fugard’s and Mandela’s works and conducting Internet research.

Practice and Application
Students develop plans for the project, listing desired content, establishing the author’s perspective, and identifying potential audience appeals. Students should clarify what they already know and what they still must research, as well as consider possible formats for the product.
Review and Assessment

Students complete a project planning sheet and, after peer review, submit it for teacher feedback and suggestions.

Extension

Students who have access to the Internet, books, or magazines can continue their research independently.

Lessons 17 to 19

Project Production (research, writing, and publishing)

This series of lessons is devoted to producing the travel or cultural guide beginning with additional research and culminating in publishing in one of the aforementioned formats.

The process is usually recursive: even when assembling the final product, students may discover a need for additional research. Throughout this work period, the emphasis should be on explanation. Students should write out their ideas and information—and receive peer and teacher feedback—before concentrating on formatting.

The skills enumerated in Writing Standard 2 (introduce a topic; organize complex ideas, concepts and information; develop the topic with well-chosen, relevant, sufficient information; use appropriate and varied transitions, use precise language; establish and maintain a formal style; provide a concluding statement or section) should be the primary focus of individual support and mini-lessons provided in this work time.
Lesson 20

How to Write about Africa (project sharing and unit reflection)

The final lesson of the unit is an opportunity for students to share and celebrate their work on the travel or cultural guides and to reflect on their learning about Africa.

The sharing session can take place within the class or be presented to a larger audience; in either case students should have the opportunity to explain their work and answer questions from the audience.

The final reflection should take students back to the beginning of the unit, when they first wrote about and discussed their views of Africa, in order to demonstrate how much they have gained in knowledge and understanding. The reflection should also address the Essential Questions and “big ideas” of the unit.

A possible stimulus for the reflection is Binyavanga Wainaina’s satirical article “How to Write about Africa.” The teacher and/or students should read the article aloud and discuss the stereotypes and clichés it critiques. Then the students should write two or more paragraphs discussing what they have learned about Africa and, more generally, about broad concepts such as culture, otherness, oppression, resiliency, and reconciliation. (see p. 6.7.4)

SEE: www.granta.com/Archive/92/How-to-Write-about-Africa/Page-1
POST-UNIT REFLECTION

On meeting the Learning and Language objectives

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Massachusetts DYS Education Initiative—English Language Arts—2014 Edition | Chapter 6, Section 3
Lesson Plan Sample

**Athol Fugard-Saved by Shame (Lesson 9)**

South Africa: Envisioning a World Without Collisions

Extended Text: “Master Harold” … and the boys by Athol Fugard

Lesson Plan Designer: Bruce M. Penniman, Western Massachusetts Writing Project

Theme or Content Area: ELA Season 3
Duration: 1-2 Days, depending included elements

**Emphasized Standards**

*Content and College and Career Readiness Anchor Standards*

**W2.** Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

**R6.** Assess how point of view or purpose shapes the content and style of a text.

**R9.** Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

**Essential Questions**

*Open-ended questions/concepts that lead to deeper thinking and understandings*

- What is culture?
- How do we understand our culture in relation to others?
- How do people react to “otherness”?

**Transfer Goals**

*How will students apply their learning to other content and contexts? Students will*

- Recognize that world literature provides a window on the experiences and beliefs of other cultures and helps us to better understand our own.
- Understand that while race and class differences affect our perceptions of each other, cooperation can bridge gaps in experience to create a more harmonious society.
- Comprehend the connections between an author’s life and creative work.
- Analyze how perceptions of “otherness” contribute to acts of aggression and intolerance and how they can be overcome by perceptions of shared humanity.
- Integrate information and ideas from literary and informational texts in oral and written explanations of authors’ motives and purposes.
LEARNING AND LANGUAGE OBJECTIVES

By the end of this unit:

**Students should know...**

- Basic information about Athol Fugard’s background
- Biographical details on which “Master Harold” … and the boys was based
- The process for participating in a Text Rendering Experience protocol
- Thematically related Tier 2 vocabulary: Afrikaner, shameful, significant, precipitated, truculent, surrogate, prejudices, atone, gestation, scenario, innate

**Understand...**

- Perceptions of otherness can lead to acts of intolerance and cruelty.
- Feelings of shame can lead to atonement and reconciliation.
- Individual and collective action can overcome bigotry and oppression.

**And be able to...**

- Connect the author’s life experience and work
- Analyze the author’s motives and purposes
- Select relevant details from informational texts
- Explain complex ideas with clear definitions and sufficient detail

KUDs are essential components in planning units and lessons. They provide the standards-based targets for instruction and are linked to assessment.
Assessment Evidence
Quality questions raised and tasks designed to meet the needs of all learners

Performance Task(s) and Summative Assessment(s)
Align with CCR & Content Standards
Formative Assessment could be summative in short-term setting.

Pre-Assessment(s)
Quickwrite: Do you think the author of “Master Harold” … and the boys is black or white? Give examples to support your answer. (NOTE: The purpose of this “Do Now” writing is not to determine whether students can get the right answer but rather to assess the quality of their thinking in preparation for a lesson on the author’s motives and purpose.

Formative Assessment(s)
Writing out of the day: In what sense did Athol Fugard atone for his cruel childhood behavior by writing “Master Harold” … and the boys? What do you think he was trying to accomplish when he produced the play (in 1982)?
Access for All
Considering principles of Universal Design for Learning (UDL), Positive Youth Development/Culturally Responsive Practice (PYD/CRP), differentiation, technology integration, arts integration and accommodations and modifications

Grouping
Whole class, small groups, independent

Access for All
PYD, accommodations

Differentiation
Instruction

Technology
Computer, LCD projector

Notes
This lesson is designed to engage students in questions of social justice at the most profound level—the level of taking personal responsibility for acts of intolerance. The core activities of the lesson are accessible at many levels, and reading of the assigned text can be adjusted to accommodate struggling readers or English learners. The mixture of individual and group activity, reading and viewing, conversation and writing should connect with students who have a variety of learning styles.

Literacy and Numeracy Across Content Areas

Processes
Reading, writing, speaking and listening, language

Specific Strategies
Reading: predicting, teacher modeling, highlighting key passages, selecting vocabulary
Writing: writing to learn, citing evidence, drawing conclusions
Speaking and listening: Text Rendering Experience protocol, reflective class discussion
Thinking: speculating, comparing, interpreting
Language: Vocabulary study
Key Vocabulary

From online biography: Afrikaner
From assigned article: shameful, significant, precipitated, truculent, surrogate, prejudices, atone, gestation, scenario, innate
From discussion protocol: rendering, collaboratively, facilitator, scribe, insights, debrief
General: otherness, reconciliation

Resources (In order of appearance by type)

Print


Websites

Athol Fugard’s Biography.

Sunday Times Heritage Project, “Saved by Shame.”
www.sthp.saha.org.za/memorial/articles/saved_by_shame.htm

National School Reform Faculty, Text Rendering Experience.
www.nsrfharmony.org/protocol/doc/text_rendering.pdf

Materials

Internet access, posters and markers, paper and pencils/pens
### Goal

The goal of this lesson is to meet the playwright who wrote the provocative drama "Master Harold" … and the boys and to examine his motives and sources in order to better understand the play’s themes.

### Do Now

5 minutes

Students respond to a quickwrite prompt: Do you think the author of "Master Harold" … and the boys is black or white? Give examples to support your answer.

### Hook (activator/motivator)

5 minutes

Students share their responses to the quickwrite and give reasons why they think Fugard is black or white. Then the teacher shows the Athol Fugard Biography site, which includes a brief biography and photos of Fugard and his parents. Next the teacher poses the question, why do you think Fugard wanted to write this play?

### Presentation (beginning)

10 minutes

The teacher distributes the main text of the lesson, the article “Saved by Shame,” and invites speculation about the meaning of the title: “How can someone be saved by shame?” The headnote says that “Master Harold” … and the boys “was born out of a shameful moment that took place during the celebrated playwright’s childhood in Port Elizabeth.” The article goes on to reveal that Fugard (first name Harold) is the Hally of the play, which is deeply autobiographical, including the horrid spitting incident.

In addition to addressing the author’s personal reasons for writing the play, the article suggests his political motives (the play was first produced in 1982, at the height of the anti-apartheid movement). But none of this information should be pre-taught; students should discover it from reading. The teacher should read the first several paragraphs aloud (through “None of his plays are more personally painful …”) then explain that students will be reading it independently and discussing it in small groups using a variation of the Text Rendering Experience protocol, which should be distributed and briefly explained at this time.
### LESSON PLAN 9 | Athol Fugard—Saved by Shame

#### TIME

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<tr>
<th>LESSON SEQUENCE</th>
<th>30 minutes</th>
<th>Practice and Application <em>(middle)</em></th>
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<td></td>
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<td>Students read the article silently, highlighting or underlining passages that they think are important for understanding the author’s purposes and the theme of the play, as well as any words they do not understand. To accommodate slower readers, the teacher could provide copies of the article with the most important parts marked (omitting, for example, the summary of the play). In the case of a student who struggles with reading, the teacher could read with him or her or appoint a more capable peer. When students have finished the reading, they should each choose one sentence, phrase, and word that is particularly important. The teacher divides students into small groups for discussion.</td>
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<td>Before the groups begin work, the teacher should review any vocabulary highlighted by the students, taking care to highlight surrogate and atone, which are important thematically. A useful variation on the Text Rendering Experience protocol is to have students briefly explain their choices of sentences, phrases, and words during each round. The teacher should visit each of the groups at least twice to monitor progress through the steps and to answer questions and offer clarifications as needed.</td>
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<th>10 minutes</th>
<th>Review and Assessment <em>(wrap up)</em></th>
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<td>Steps 5 and 6 of the Text Rendering Experience (sharing new insights and debriefing the process) can be conducted with the whole group. After this recap of the article and the activity, students “write out of the day” (on the same paper as the opening quickwrite) to this prompt: In what sense did Athol Fugard atone for his cruel childhood behavior by writing “Master Harold” … and the boys? What do you think he was trying to accomplish when he produced the play (in 1982)?</td>
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<td>Students interested in learning more about Fugard’s work could read and report on another one of his plays—perhaps a post-apartheid work such as <em>My Children! My Africa!</em> in which Fugard takes on the problems of the new, democratic South Africa.</td>
</tr>
</tbody>
</table>
### Adapting the Unit for a Short-Term Program

<table>
<thead>
<tr>
<th><strong>SEASON 3 Expanding Horizons</strong></th>
<th><strong>UNIT TITLE:</strong> South Africa: Envisioning a World Without Collisions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Overview</strong></td>
<td>This unit, which is built around Athol Fugard’s play “Master Harold” … and the boys, is readily adaptable to short-term programs because it is composed of two equal parts: study of the play itself and a Performance Task based on research about South Africa. The latter portion is introduced by a selection from Nelson Mandela’s autobiography, which could serve as the anchor text for a short, research based unit. The descriptions below present two options for teaching this unit in two weeks or less.</td>
</tr>
<tr>
<td><strong>Options</strong></td>
<td><strong>Adaptation 1</strong> (2 weeks)</td>
</tr>
<tr>
<td></td>
<td>In this adaptation, which focuses on the play, Emphasized Standard R6 becomes the primary focus of the unit, though W2 and R9 still play important roles. The first three bullets under Transfer Goals are the most relevant; as are the first two and the fifth Do objectives. All of the original Essential Questions and all of the Know and Understand objectives are integral to the abbreviated unit.</td>
</tr>
<tr>
<td><strong>Desired Results</strong></td>
<td>This adaptation omits reading of the play and focuses on research and informative writing, bringing Emphasized Standards W2 and R9 to the fore. The last three bullets under Transfer Goals are the most important. The two Know and the last four Do objectives are retained in this abbreviated unit. All of the original Essential Questions and Understand objectives remain relevant.</td>
</tr>
<tr>
<td><strong>Assessment Evidence</strong></td>
<td>Instead of the original Performance Task, which is omitted, the imaginative point of view narrative sequel (described in Lesson 10) becomes the Summative Assessment for the unit. This task, along with the accompanying rationale for the piece, will offer evidence of students’ understanding of the play’s themes and purpose. The Pre-Assessment and Formative Assessments described in Lessons 1-9 may be used as presented.</td>
</tr>
<tr>
<td><strong>Learning Plan</strong></td>
<td>Essentially, this abbreviated unit will include Lessons 1-10 of the original unit. Lesson 1, Exploring Africa, serves as an Introductory lesson, tapping students’ prior knowledge of Africa and expanding their geographical awareness. Lessons 2-8 form the Instructional portion of the abbreviated unit. These lessons focus on close reading and performance of the play, but also include essay writing, script and video analysis, and vocabulary study. Lessons 9-10 now form the Culminating section of the unit. These lessons may be taught as written, but since the narrative sequel is now the Summative Assessment, it should be previewed (and perhaps started) in Lessons 8 and/or 9.</td>
</tr>
</tbody>
</table>
Connections to Empower Your Future

Access for All: PYD/CRP

This unit teaches students about “resiliency in overcoming oppression and developing respectful relationships,” which is also a theme highlighted in the EYF Treatment curriculum. In Lessons 11-12 of this unit students learn about how Nelson Mandela and his comrades “overcame unthinkable odds to achieve their goals,” a story that exemplifies the themes of resiliency and reconciliation.

Formative Assessment

In Lesson 4 of this unit students write a brief essay on their own “person of magnitude.” This person can also serve as a role model of resiliency and inform the completion of EYF Treatment Unit 8 assignments. EYF teachers and ELA teachers can collaborate when teaching these lessons to make direct connections between the common themes focused on in each class.

EYF Treatment Unit 8: Lesson 1

Students also learn about resiliency by examining role models of resiliency from history, pop culture, or their personal network. Nelson Mandela can certainly be an example that the teacher uses to introduce the concept of resiliency or a choice of a role model for resiliency for a student. By reflecting on these role models of resiliency students are taught to re-frame negative situations by transforming obstacles into opportunities to approach a situation differently.
Map of Africa

“AfricaCIA-HIRes”. Licensed under Public domain via Wikimedia Commons
The True Size of Africa

Graphic layout for visualization in the fight against rampant Immapacy, by Kal Krause

<table>
<thead>
<tr>
<th>Country</th>
<th>Area (sq km.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>China</td>
<td>9,597</td>
</tr>
<tr>
<td>USA</td>
<td>9,629</td>
</tr>
<tr>
<td>India</td>
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<tr>
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</tr>
<tr>
<td>France</td>
<td>633</td>
</tr>
<tr>
<td>Spain</td>
<td>462</td>
</tr>
<tr>
<td>Papua New Guinea</td>
<td>462</td>
</tr>
<tr>
<td>Sweden</td>
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</tr>
<tr>
<td>Japan</td>
<td>378</td>
</tr>
<tr>
<td>Germany</td>
<td>357</td>
</tr>
<tr>
<td>Norway</td>
<td>324</td>
</tr>
<tr>
<td>Italy</td>
<td>301</td>
</tr>
<tr>
<td>New Zealand</td>
<td>270</td>
</tr>
<tr>
<td>United Kingdom</td>
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</tr>
<tr>
<td>Nepal</td>
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</tr>
<tr>
<td>Bangladesh</td>
<td>144</td>
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<tr>
<td>Greece</td>
<td>132</td>
</tr>
<tr>
<td>Total</td>
<td>30,102</td>
</tr>
<tr>
<td>Africa</td>
<td>30,221</td>
</tr>
</tbody>
</table>

In addition to the well-known social issues of illiteracy and innumeracy, there also should be such a concept as “immappacy,” meaning insufficient geographical knowledge.

A survey with random American school kids let them guess the population and land mass of their country. Not entirely expected, but still rather unsettling, the majority chose “1-2 billion” and “largest in the world” respectively. Even with Asian and European college students, geographical estimates were often of by factors of 2-3. This is partly due to the highly distorted nature of the predominately used mapping projections (such as Mercator). A particularly extreme example is the worldwide mis-judgement of the true size of Africa. This single image tries to embody the massive scale, which is larger than the USA, China, India, Japan and all of Europe...combined!

Adapted from cdn.static-economist.com/sites/default/files/true-size-of-africa.jpg.

Creative Commons image. No rights Reserved-part of the public domain.
Frayer Model Worksheet

NAME: __________________________

DATE: __________________________

Definitions

Characteristics

Examples

Non-examples

This graphic organizer was originally designed by Dorothy Frayer and her colleagues at the University of Wisconsin.
"How to Write about Africa"

by Binyavanga Wainaina

This article was originally published in *Granta 92*.
Provided courtesy of *Granta* Magazine and Binyavanga Wainaina, author.

www.granta.com/
www.granta.com/Archive/92/How-to-Write-about-Africa/Page-1


Never have a picture of a well-adjusted African on the cover of your book, or in it, unless that African has won the Nobel Prize. An AK-47, prominent ribs, naked breasts: use these. If you must include an African, make sure you get one in Masai or Zulu or Dogon dress.

In your text, treat Africa as if it were one country. It is hot and dusty with rolling grasslands and huge herds of animals and tall, thin people who are starving. Or it is hot and steamy with very short people who eat primates. Don’t get bogged down with precise descriptions. Africa is big: fifty-four countries, 900 million people who are too busy starving and dying and warring and emigrating to read your book. The continent is full of deserts, jungles, highlands, savannahs and many other things, but your reader doesn’t care about all that, so keep your descriptions romantic and evocative and unparticular.

Make sure you show how Africans have music and rhythm deep in their souls, and eat things no other humans eat. Do not mention rice and beef and wheat; monkey-brain is an African’s cuisine of choice, along with goat, snake, worms and grubs and all manner of game meat. Make sure you show that you are able to eat such food without flinching, and describe how you learn to enjoy it—because you care.

Taboo subjects: ordinary domestic scenes, love between Africans (unless a death is involved), references to African writers or intellectuals, mention of school-going children who are not suffering from yaws or Ebola fever or female genital mutilation.

Throughout the book, adopt a sotto voice, in conspiracy with the reader, and a sad I expected so much tone. Establish early on that your liberalism is impeccable, and mention near the beginning how much you love Africa, how you fell in love with the place and can’t live without her. Africa is the only continent you can love—take advantage of this. If you are a man, thrust yourself into her warm virgin forests. If you are a woman, treat Africa as a man who wears a bush jacket and disappears off into the sunset. Africa is to be pitied, worshipped or dominated. Whichever angle you take, be sure to leave the strong impression that without your intervention and your important book, Africa is doomed.
Your African characters may include naked warriors, loyal servants, diviners and seers, ancient wise men living in hermitic splendour. Or corrupt politicians, inept polygamous travel-guides, and prostitutes you have slept with. The Loyal Servant always behaves like a seven-year-old and needs a firm hand; he is scared of snakes, good with children, and always involving you in his complex domestic dramas. The Ancient Wise Man always comes from a noble tribe (not the money-grubbing tribes like the Gikuyu, the Igbo or the Shona). He has rheumy eyes and is close to the Earth. The Modern African is a fat man who steals and works in the visa office, refusing to give work permits to qualified Westerners who really care about Africa. He is an enemy of development, always using his government job to make it difficult for pragmatic and good-hearted expats to set up NGOs or Legal Conservation Areas. Or he is an Oxford-educated intellectual turned serial-killing politician in a Savile Row suit. He is a cannibal who likes Cristal champagne, and his mother is a rich witch-doctor who really runs the country.

Among your characters you must always include The Starving African, who wanders the refugee camp nearly naked, and waits for the benevolence of the West. Her children have flies on their eyelids and pot bellies, and her breasts are flat and empty. She must look utterly helpless. She can have no past, no history; such diversions ruin the dramatic moment. Moans are good. She must never say anything about herself in the dialogue except to speak of her (unspeakable) suffering. Also be sure to include a warm and motherly woman who has a rolling laugh and who is concerned for your well-being. Just call her Mama. Her children are all delinquent. These characters should buzz around your main hero, making him look good. Your hero can teach them, bathe them, feed them; he carries lots of babies and has seen Death. Your hero is you (if reportage), or a beautiful, tragic international celebrity/aristocrat who now cares for animals (if fiction).

Bad Western characters may include children of Tory cabinet ministers, Afrikaners, employees of the World Bank. When talking about exploitation by foreigners mention the Chinese and Indian traders. Blame the West for Africa’s situation. But do not be too specific.

Broad brushstrokes throughout are good. Avoid having the African characters laugh, or struggle to educate their kids, or just make do in mundane circumstances. Have them illuminate something about Europe or America in Africa. African characters should be colourful, exotic, larger than life—but empty inside, with no dialogue, no conflicts or resolutions in their stories, no depth or quirks to confuse the cause.

Describe, in detail, naked breasts (young, old, conservative, recently raped, big, small) or mutilated genitals, or enhanced genitals. Or any kind of genitals. And dead bodies. Or, better, naked dead bodies. And especially rotting naked dead bodies. Remember, any work you submit in which people look filthy and miserable will be referred to as the ‘real Africa’, and you want that on your dust jacket. Do not feel queasy about this: you are trying to help them to get aid from the West. The biggest taboo in writing about Africa is to describe or show dead or suffering white people.

Animals, on the other hand, must be treated as well rounded, complex characters. They speak (or grunt while tossing their manes proudly) and have names, ambitions and desires. They also have family values: see how lions teach their children? Elephants are caring, and are good feminists or dignified patriarchs. So are gorillas. Never, ever say anything negative about an elephant or a gorilla. Elephants may attack people’s property, destroy their crops, and even kill them. Always take the side of the elephant. Big cats have public school accents. Hyenas are fair game.
and have vaguely Middle Eastern accents. Any short Africans who live in the jungle or desert may be portrayed with good humour (unless they are in conflict with an elephant or chimpanzee or gorilla, in which case they are pure evil).

After celebrity activists and aid workers, conservationists are Africa’s most important people. Do not offend them. You need them to invite you to their 30,000-acre game ranch or ‘conservation area’, and this is the only way you will get to interview the celebrity activist. Often a book cover with a heroic-looking conservationist on it works magic for sales. Anybody white, tanned and wearing khaki who once had a pet antelope or a farm is a conservationist, one who is preserving Africa’s rich heritage. When interviewing him or her, do not ask how much funding they have; do not ask how much money they make off their game. Never ask how much they pay their employees.

Readers will be put off if you don’t mention the light in Africa. And sunsets, the African sunset is a must. It is always big and red. There is always a big sky. Wide empty spaces and game are critical—Africa is the Land of Wide Empty Spaces. When writing about the plight of flora and fauna, make sure you mention that Africa is overpopulated. When your main character is in a desert or jungle living with indigenous peoples (anybody short) it is okay to mention that Africa has been severely depopulated by Aids and War (use caps).

You’ll also need a nightclub called Tropicana, where mercenaries, evil nouveau riche Africans and prostitutes and guerrillas and expats hang out.

Always end your book with Nelson Mandela saying something about rainbows or renaissances. Because you care.
Notes
Modern Warriors: Exploring American Indian Cultures

Introduction

Designed for Expanding Horizons | Season 3, this unit was created for use primarily in short-term programs, but it may also be used in long-term settings. This unit also includes a Lesson Plan Sample.

Extended Text: “This is What is Means to Say Phoenix, Arizona” by Sherman Alexie

Unit Designers: Kelly Norris, Western Massachusetts Writing Project
Kelly McDermott, DYS

Essential Questions

The season title Expanding Horizons suggests the importance of extending students’ knowledge and understanding of the diversity of cultures in the country and the world. The term “culture” is one that can continually be explored, and as much as possible, students should see their own culture in the context of others. It is critical that this unit not only acquaint them with other cultures but also engage them in inquiry about concepts such as oppression and resiliency, which have implications for their own lives as well as for world politics.

The Essential Questions for the unit get at some important issues. First of all, who are the American Indians? The first step in answering this is to realize they have many diverse cultures, and this unit begins to open up an understanding of some of them, such as the Swampy Cree and the Spokane. But it is important to steer students away from generalizations about American Indian beliefs or values—Indian nations are as diverse as European or African peoples. Secondly, the idea of “otherness” has been key in the history of encounters between Europeans and Indians. Studying “What Was Its Impact Here?” provides a great example of how concepts of “otherness” can lead to the social problems we are facing today. Finally, the concept of “warrior” in Indian folklores provides a window into the resiliency of Indian cultures to adapt and survive. How is this concept modernized by Sherman Alexie’s characters in his short story? In addressing these questions, teachers should be mindful of the caveat presented in the Introduction to this season, to avoid tokenism, exoticism, and universalism (135), which are common pitfalls in teaching multicultural texts.

Emphasized Standards

Emphasized standard W2, “Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content,” lends itself to students’ synthesizing what they are learning about Indian cultures from nonfiction readings, as well as analysis of the text, once they get to the short story. Besides addressing a number of items related to formal essay style and structure, the standard includes incorporating graphic elements, employing extended definitions and quotations, and using domain-specific vocabulary. The second Emphasized Standard, R6, is “Assess how point of view or purpose shapes the content and style of a text.” Here, students can use the poetry of the Swampy Cree, the short story and poem by Alexie, and a Nikki Giovanni poem to chart, discuss, and analyze the content and structure of the works, as influenced by point of view and purpose. The final Emphasized Standard, R9, “Analyze how two or more texts address

“Indian Nations are as diverse as European or African peoples.”
similar themes or topics in order to build knowledge or to compare the approaches the authors take,” is the focus of a writing piece that compares Alexie and Giovanni in terms of theme, point of view, and purpose.

Relationship to the Season
This unit fits well with the theme of “otherness” and the effects of colonialism. It also asks students to dig deep into the idea of culture—what it is and how to appreciate it. Although most of the recommended texts for this season are international, this one is unique in that it is American and yet still, for most Americans, “expands our horizons.” It would fit well with other units focusing on novels, plays, short stories, or poems that also explore cultural identity, tradition, the effects of colonialism, and the tension of belonging to two cultures. As noted in the suggested adaptations for long-term programs, texts such as *By Any Other Name* by Santha Rama Rau or *Things Fall Apart* by Chinua Achebe would be suitable complements for this unit, as would works of American literature depicting immigrants or children of immigrants with dual identities.

Text Complexity
The Lexile level for Sherman Alexie’s short story collection *The Lone Ranger and Tonto Fistfight in Heaven* is 830L, which is in the Grade 4-5 text complexity band, and the ATOS book level is 5.4. However, ATOS designates the book’s interest level as Upper Grades. The story “This Is What It Means to Say Phoenix, Arizona” is complex in that it uses shifting points of view, changes in time sequence, and symbolism. There are also cultural references and dialect usage that need unpacking. The two poems included in the unit are also challenging in terms of their subtexts, points of view, and voices.
UNIT PLAN | Modern Warriors: Exploring American Indian Cultures

Extended Material: “This is What is Means to Say Phoenix, Arizona” by Sherman Alexie
Unit Designers: Kelly Norris, Western Massachusetts Writing Project
Kelly McDermott, DYS

Theme or Content Area: ELA Season 3
Duration: 2 Weeks

Emphasized Standards

Content and College and Career Readiness Anchor Standards

W2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

R6. Assess how point of view and purpose shape the style and content of a text.

R9. Analyze how two or more texts address similar themes or topics in order to build knowledge or compare the approaches the authors take.

Essential Questions

Open-ended questions/concepts that lead to deeper thinking and understandings

Who are the American Indians, and what are some of their diverse cultures?

How do people react to “otherness,” and what is the impact on the “other”?

How can traditional applications of the term “warrior” be adapted for today?

Transfer Goals

How will students apply their learning to other content and contexts? Students will

Recognize that world literature provides a window on the experiences and beliefs of other cultures and helps us to better understand our own.

Apply insights gained from texts to their own experiences and views of the world.

Compare key elements of different cultures and analyze their own and others’ perceptions of and responses to “otherness.”

Integrate information and ideas from diverse sources to create explanatory texts for specific audiences and purposes.
Learning and Language Objectives

By the end of this unit:

Students should know...
- Government policy regarding Indian rights and removal
- Historic details of the Indian “Trails of Tears,” Ghost Dance at Wounded Knee, and Buffalo Bill’s Wild West shows
- Elements of Indian cultures, such as the Suquamish, Cherokee, Sioux, Cree, and Spokane
- Conventions of Cree naming poems
- Elements of explanatory texts and analysis: thesis statement, supporting details, close reading, etc.
- Related vocabulary: Westward Expansion, savage, cultural appropriation, genocide, warrior, community, point of view, theme, close reading, artifact

Understand...
- American Indians had a world view that was different from and came in conflict with the European world view.
- The United States government justified forced removal of Indians based on a concept of inferiority and “savagery.”
- Modern-day warriors can be writers and storytellers who preserve cultural tradition and tribal history.
- Consequences of systematic oppression can be dependency on alcohol or other substances/ vices; survival tactics can be strengthening of family/community bonds.

And be able to...
- Select relevant details in examining Native cultures
- Read and comprehend nonfiction texts, speeches, poetry, and a short story
- Compare and contrast two texts
- Write explanatory, analytical paragraphs with textual evidence
- Practice close reading to discuss theme, point of view, and other concepts
- Create original poetry and artifacts with a specific purpose and audience
- Recognizing and explain examples of cultural appropriation
Assessment Evidence

Quality questions raised and tasks designed to meet the needs of all learners

Performance Task(s) and Summative Assessment(s)

Align with CCR & Content Standards

Students will create an artifact for Buffalo Bill’s museum and present it with accompanying writing that explains what it is, what it was used for, how it is/was important to Indian culture, and how they know this.

Students will then create an artifact that someone would put in a museum of them. It can represent something about a cultural group they belong to or something about them personally. They will explain in writing why the object is important in representing them and the story of their life.

Pre-Assessment

Discovering student prior knowledge and experience

Opening writing that draws on students’ knowledge of Indian culture (including stereotypes, media representations, etc.) (see p. 6.9.2)

Formative Assessment

Monitoring student progress throughout the unit

Two-column notes or top-down topic web on Indian culture
Explanatory paragraph with textual evidence on being a “warrior”
Graphic organizer comparing Alexie story to Giovanni poem
Analytical paragraph on point of view, purpose, and theme in readings
Cree naming poem
Class writing and discussion on multiple topics

For Empower Your Future connections, see p. 6.12.1
Access for All

Considering principles of Universal Design for Learning (UDL), Positive Youth Development/Culturally Responsive Practice (PYD/CRP), differentiation, technology integration, arts integration and accommodations and modifications

Multiple Means of Engagement

Students have a choice in the Performance Task for the unit in deciding what kind of artifact they create for Buffalo Bill’s museum and their own museum. The unit utilizes multiple media and texts to enhance student engagement throughout. The Performance Task provides a significant opportunity for student self-evaluation and reflection. The evaluative emphasis of the Performance Task should be process, effort, and improvement in meeting the standards of the unit. Students have the opportunities to work individually, in pairs, and in small groups depending on the level of interest and ability. Students will read, write poetry, listen to Native American flute music, and create art pieces during this unit thus keeping the interest and participation high.

Multiple Means of Representation

This unit has students explore the history and oppression of American Indian culture in our nation. Students learn information through written text and videos. When possible, written transcripts for videos and auditory content should be provided for the students. Information should be presented to students verbally and visually through the use of technology like PowerPoint and Elmo. The teacher could utilize the whiteboard/SmartBoard to display the information for students to record onto graphic organizers rather than plain lined paper if necessary. Information should be chunked into smaller elements and complexity of questions can be adjusted based on prior knowledge. Modifications intended to adjust the unit’s learning and language objectives, Transfer Goals, level of performance and/or content will be necessary for students with mandated specially designed instruction described in their Individualized Education Programs (IEPs).

Multiple Means of Action and Expression

This unit outlines two Performance Tasks which can be presented in a written format or as oral presentations. This provides students with a choice of means to show evidence of learning. Students are given alternative methods to gain access to information, including watching videos related to readings and listening to audio recordings that accompany readings. During the pre-assessment students could be provided with the opportunity to record their prior knowledge of Indian culture on an audio recorder. Students are encouraged to use graphic organizers such as KTL two-column notes and top down webs to organize and categorize new information. Students will listen to Native American flute music to enhance their understanding of Indian culture. Accommodations intended to enhance learning abilities, provide access to the general curriculum, and provide opportunities to demonstrate knowledge and skills on all Performance Tasks will be necessary for students with applicable Individualized Education Programs (IEPs) and could benefit all learners.

For Empower Your Future connections, see p. 6.12.1
Literacy and Numeracy Across Content Areas

Reading
Close reading will provide the backbone of the unit. Poems and the short story will require students to make inferences and decode figurative language, as well as identify theme and point of view.

Writing
Students will practice low-stakes free writing as well as organized formal responses to the literature with specific purposes and audiences. They will also write creative poetry and explanatory writing to accompany artifacts.

Speaking and Listening
Students will share ideas during discussion, do a public reading of their name poems, and present their artifacts. They will listen to each other in discussion, but also to audio and/or video of the readings.

Language
The study of language in this unit on American Indian cultures will include attention to the importance of names and learning/application of academic vocabulary related to Indian history (e.g., Westward Expansion, savage, cultural appropriation, genocide, warrior, artifact).

Thinking
Learning about American Indian history and culture will provide insight into parallel and personal experiences.

Numeracy
Opportunities for learning ELA through numeracy are found in the use of statistics, graphs, formulas, and time lines. Extrapolation, inferencing, and interpretation are all skills that are based in numeracy.
Resources (in order of appearance by type)

Print


Websites


youthplans.wikispaces.com/Swampy+Cree+Poems.

www.youtube.com/watch?v=kH8nsXpxIlU.

“How to be a Real Indian.” From *Smoke Signals.* December 8, 2010.
www.youtube.com/watch?v=5bctCV38FfU.

www.pbs.org/newshour/art/weekly-poem-nikki-rosa/. (Use Chrome)

Gaffney, Dennis. “‘American Indian’ or ‘Native American’?” *Antiques Roadshow.* April 24, 2006.
www.pbs.org/wgbh/roadshow/fs/bismarck_200504A16.html. (Use Chrome)

thinkprogress.org/alyssa/2014/01/31/3234391/ncai-super-bowl/#.

CHAPTER 6– Expanding Horizons

UNIT PLAN | Modern Warriors: Exploring American Indian Cultures

Outline of Lessons
Introductory, Instructional, and Culminating tasks and activities to support achievement of learning objectives

NOTE: The first lesson of each stage is described in detail.

INTRODUCTORY LESSON
Stimulate interest, assess prior knowledge, connect to new information

Lesson 1
Who Are We?

The goal of this lesson is to get out everyone's prior knowledge or misunderstanding of Indian cultures, then look at some artifacts that begin to flesh out the story.

Do Now
Students pre-write on the topic “What do you know about American Indians? What comes to mind when you hear the term 'Indian?'” Another way to approach this is to do a KWL chart. Students generate what they already know, then what they would like to find out, and, after the lesson, what they have learned.

Hook
After initial writing and/or drawing of everything they know or think they know about Indian culture, students share and discuss the origins of this knowledge. The teacher can ask students where their knowledge comes from, especially when s/he suspects a misconception. It is helpful to do this somewhat playfully, so students do not feel shamed for their lack of knowledge, but also to drive home the point that we are fed many misconceptions about Indians from the media, society in general, and even school sometimes. One misconception to clear up is that Indians have one culture. A map showing all the tribes and their regions can help illustrate the diversity of Indian populations and cultures. Teacher can also discuss how the terms “Indian” and “Native American” have changed over the years, much like “Black” or “African American.” Students can discuss why they think one is better than the other, etc. A good resource for this discussion can be found below:


Presentation
The teacher then introduces two-column notes, instructing students to record elements of Indian culture, in this case, Suquamish culture, on the left and supporting details on the right. The term culture should be briefly defined, perhaps with a quick web or definition on the board. The teacher then begins the video or audio of the Chief Seattle speech shown in the video box, pausing to do a first entry together with the class to provide a model. After the video, students share what they recorded and add to their notes.

SEE: www.halcyon.com/arborhts/chiefsea.html
Practice and Application

Next, students pair up to read the speech printed on halycon.com (“Chief Seattle’s 1854 Oration”). If the class is small, or the teacher thinks they need the support, the whole class can read this together. Some vocabulary should be pre-taught or looked up together, such as verdant, stolidly, molestation, and others. Students should continue their two-column notes and have another share-out when they are done. The teacher can use the issues that come up for a second writing or discussion prompt, such as, “Do you think there is an afterlife?” “What were Whites doing and why were they behaving this way? What were their beliefs about the Indians?” “What do you think about how the Indians responded?” If there is time and energy, students can find textual support for their answers.

Review and Assessment

The teacher finishes by asking students to write an exit slip telling what they have learned about Indian culture, or to fill out the final column of their KWL.

NOTE: Students may confuse elements of culture (e.g., reverence for nature) with events in history (e.g., moved to reservations). The early definition of culture should be referred to and expanded as needed. If there is time left over, the teacher can begin the first Teaching Tolerance reading, drawing connections to the day’s discussions.
INSTRUCTIONAL LESSONS

Build upon background knowledge, make meaning of content, incorporate ongoing Formative Assessments

Lesson 2

Savages?

This lesson gets deeper into the answers to the questions posed at the end of the first lesson: What were White perceptions of native people and how did those perceptions impact their behavior? What were Indian perceptions of Whites and how did that impact their behavior?

Do Now

Students are asked when they come in to recall some point from yesterday’s class in a “give me five” (trace your hand on paper and write a fact in each finger).

Hook

The class reviews points from yesterday’s lesson (especially helpful if there are new students present), then discusses the two questions above. One way to frame it is to ask the students, “If you were American Indian, how would you deal with the White people who were coming and developing your land?” It is important to help them see that, in some cases, working with the Whites was the best option. Students can discuss what kinds of compromises could be drawn that ensured everyone’s dignity.

Presentation

Students are given the reading from Teaching Tolerance, “Blankets for the Dead,” which focuses on the Cherokee tribe. Students read the main text together, with teacher support, using some kind of note-taking device, such as two-column notes, with answers to the questions posed above on the left, and supporting details or quotes from the reading on the right. Another way to divide it might be to separate the columns into Indian/White, or Perceptions/Behaviors.

Practice and Application

Students break into pairs or groups, or work individually to take one of the accompanying readings (some are primary source documents, some highlight key issues), read it, add to their notes, and present to the class.

Review and Assessment

Students compose a short paragraph, choosing one of the opening questions and answering it with supporting details from the readings.
Lesson 3

What’s in a Name?

The goal of this lesson is for students to be introduced to the Swampy Cree Indians and their poetry.

First, students are introduced to the naming tradition of the Swampy Cree Indians. The website below has information and activities, but basically states that the Swampy Crees did not name their children until they did something "unique or special" and then built a name around that event or behavior. The students read and discuss poem examples. The teacher prompts understanding by asking “What actually happened?” “What does this mean about this person?” etc.

Students are then asked to give themselves a name like the Cree Indians (use an active verb and something from nature, e.g., “Dances with Wolves”) According to the website, the name should “tell how it was with you in the past, show what you are like, what you like to do, or something important that happened to you in the past. It should describe you somehow.” Rules here should be flexible—if nothing from nature comes up, they can use something else. Students put their “Swampy Cree Indian Name” at the top of a piece of paper, and then write a story that explains why they might have been given this name. They should tell what it was that happened to them, or what it is that they do that earns them this name, using the third person (“he” or “she”). Students share this writing in pairs—just listening or asking questions for clarification, as it is raw writing. If possible, the teacher should play American Indian flute music throughout this process. Some can be found on YouTube below.

Next, the teacher asks students to look more closely at the Cree poems and list elements of this genre: third person, references to community response, using the communal “we,” nature imagery, figurative language, concrete details, etc. The teacher puts this list on the board. Students then turn their pre-writing stories into poems, trying to infuse these elements. They should pair up and read for feedback when they have drafts, using the list on the board as a springboard for feedback. If there is time and enthusiasm, students can share with the whole class and ask for group feedback. Students are asked to revise their poems one last time for homework, making any final edits, and then present to the class.

SEE: youthplans.wikispaces.com/Swampy+Cree+Poems
www.youtube.com/watch?v=kH8nsXpxhxU
Lesson 4

Resistance

The goal of this lesson is for students to read “Ghost Dance at Wounded Knee” and discuss the text orally or in writing.

Students and teacher read “Ghost Dance at Wounded Knee” from Teaching Tolerance, which focuses on the Sioux Indians. The teacher should have students continue to address the questions presented with the first reading and continue to map their answers using the same or a new graphic organizer. A short research project can help students delve further into topics such as Ghost Dance, Sitting Bull, Buffalo Bill, AIM, etc. Most of these topics have video on the Web. The last supplementary box in the reading provides a good segue for upcoming lessons and posing the question, “What do you think American Indian life is like today?” Students can answer this question in writing or discussion, basing it on evidence from the readings.

Lesson 5

Reservation Life

The goal of this class is to have students explore what life is like today for American Indians.

Students are shown the Sherman Alexie cartoon from his book The Absolutely True Diary of a Part-time Indian below. Sherman Alexie belongs to the tribe of Spokane Indians. The teacher asks, “What does this suggest life is like today for American Indians? What might be some of the problems they face? Why?” After this brief writing and/or discussion, students begin reading the short story, “This is What it Means to Say Phoenix, Arizona” from The Lone Ranger and Tonto Fistfight in Heaven. The story has several shifts in character narration that should be noted and/or explained beforehand. In a pre-reading activity, the teacher reads the first narration aloud (beginning of text until first shift in character narration) while students create a character web using details from the text. The web should be visual in nature, where students use words from the text that describe each character. At the end of the read-aloud, the teacher uses student webs to create a class web on the board. Students will use their web as guides to identify shifts in character narrations throughout the text.

SEE: lhslibrary.files.wordpress.com/2012/08/part-time-indian.jpeg (Use Chrome)

NOTE: The remaining text can be read in its entirety or broken up into segments depending on the individual needs of the students and the class as a whole. If the text needs to be broken into segments, the teacher should choose segments that closely align to the theme and KUDs of the lesson. The teacher then continues to read the story aloud, or individual students take turns reading, depending on class needs. As the text is read, students use Post-it notes to mark specific words/lines/paragraphs in the text that exemplify elements of Spokane culture. The teacher pauses the reading at natural stopping points to discuss the elements of culture that students have marked. Students are encouraged to move or add Post-it notes to new areas of the text based on discussion. Students are also encouraged to write key
ideas from class discussion directly on the post-it notes. The teacher guides discussion to include elements of major themes such as how life has changed on the “rez” and how this text relates to previous readings. As the class discusses the text, the teacher generates a visual list on the board to refer back to throughout the reading and discussion. At the end of the reading and discussion, students complete a “3-2-1” writing prompt exit slip. Students identify three elements of traditional Spokane culture evident from the reading, two examples of how life has changed for them on the rez, and one question they have for further discussion. The “3-2-1” exit slip can be adapted to include specific discussion points from the lesson or to preview the next lesson.

Lesson 6

The Modern Warrior

The purpose of this lesson is for students to explore what it means to be a “Modern Warrior.”

The teacher asks students to write to the following prompt: “What makes a warrior? What are the qualities of a warrior?” The class shares while the teacher makes a web or list on the board. The teacher then prompts, “How can people, including Indians, be warriors in modern, everyday life?” Students and teacher share answers while the teacher adds to or revises definitions on the board. Students are then shown the video clip from *Smoke Signals* (Sherman Alexie’s story adapted for film) in the link below. The class discusses Victor’s ideas about what a warrior is, what a “real Indian” is, and how White perceptions influence his ideas. They can also discuss how this “tough guy” stereotype applies to other groups in society and whether or not they agree with Victor. This can all be done in writing beforehand if the class is reluctant to speak.

Next, students are asked to identify the “warriors” in the short story. Norma Many Horses and Thomas should come up, perhaps even Victor. Once students have shared answers, they must go into the text and collect evidence. They should copy or underline quotes, then write beneath or next to it how that person is a warrior, using the class definition. Students then share out findings while teacher continues to revise/extend definition on the board. The teacher then asks the students to consider how Sherman Alexie himself may be a “modern warrior.” Students are then instructed to compose a paragraph that introduces the concept of “warrior” and uses textual evidence to explain who the warrior or warriors are in Alexie’s story. They may even include a personal example of another “modern warrior” that they are familiar with.

SEE: www.youtube.com/watch?v=5bctCV38FFU
Companions

The goal of this lesson is to let students read and analyze the Alexie and Giovanni poems, explore the importance of community or family, consider responses to oppression, and write short essays.

In this lesson, students will read a companion text, Nikki Giovanni’s poem, “Nikki-Rosa.” Using close reading, they will notice overlap between the poem and Alexie’s short story (see p. 6.13.2).

The class begins with a writing prompt: “What would you want someone to put in a biography of you about your childhood? Try writing a biographical paragraph about yourself in the third person that describes what your childhood was like, the good as well as the bad.” After voluntary sharing, the teacher reads the poem aloud to students. The poem is then read several other ways, such as line by line one student at a time, backward, or as a choral reading (students read a chosen line or phrase aloud, in any order, any amount of times—this becomes almost like a musical piece).

The teacher then asks students what needs identifying—what words or terms are unfamiliar. Things like “Woodlawn” and “Hollydale” will come up. If possible, the teacher does a quick Internet search with the class to find answers, if no one in the class already knows, or should be prepared with answers. Students are then asked to “take a line for a walk,” that is, choose a line that seems important and discuss its meaning, examine it, connect with it, question it, discuss their thinking about it, etc. After sharing these with partners or the class, students and teacher create a Venn diagram or other graphic organizer and begin comparing and contrasting the poem to the short story. The teacher should direct students to include point of view, theme, and purpose and contrast Giovanni and Alexie (female/male, African American/American Indian, etc.), but also note what they have in common (both from oppressed groups, experienced poverty, etc.).

The teacher should also direct students to consider responses to systematic oppression, such as the importance of community and family (the story and the poem should be on hand so students can mine the text for ideas), the struggles of poverty, alcoholism, etc., and storytelling. “Otherness” can also be detected in both texts in references to White perceptions of the speakers/characters. Finally, students are instructed to write a paragraph or essay that compares and contrasts the two pieces, using textual evidence. This can include some or all of point of view, theme, and purpose. This task can be done using relevant graphic organizers, implementing organizational strategies for formal writing, in pairs or in groups. The teacher should target specific writing skills that help students clarify audience, purpose, and style appropriate for this piece. This task may be carried over into another day for revising and editing.
CULMINATING LESSONS
Includes the Performance Task, i.e., Summative Assessment - measuring the achievement of learning objectives

Lesson 8
Evolution?

The purpose of this lesson is to explain cultural appropriation to students orally and through the use of an auction.

Do Now
Students will complete a written response to the question, “What is your most valuable possession? Why is it important to you? How does it represent you?” After students finish written responses, the teacher asks students to write down the dollar amount that they would sell their most valuable possession for.

Hook
The teacher then collects written responses from all students, reads through some of the items and dollar amounts, and chooses a few to auction off to the class. Students give a “thumbs up” if they would buy the item for the dollar amount or a “thumbs down” if they would not. The teacher conducts an auction on some of the items and prices that students have written about. The teacher should have fun with the auction, encouraging students to explain their “thumbs up”/“thumbs down” responses and asking why an item is/is not worth the dollar amount.

NOTE: The teacher should be sensitive and mindful when choosing student items to use as auction examples. Ask individual students prior to auction if they mind their item being used as an example. Choose examples based on whether students feel comfortable sharing ideas with class. If students appear unwilling, be ready with a list of made-up examples to use. The list should range in value.

Presentation
At the end of the auction, the teacher writes the term cultural appropriation on the board. The teacher asks the class if they know what this term means. Students discuss possible definitions. The teacher guides the class toward a general definition by using previous activity as an example. A resource for understanding this concept can be found below.

The teacher explains that the monetary value of an item is different based on the individual’s personal connection to it and that cultural appropriation occurs when elements of one culture are adopted, bought, and sold by another culture. Asking the students whose items were auctioned how it felt will offer a window into the damaging nature of cultural appropriation. Teacher and students come up with a class list of examples of cultural appropriation. A great example is the naming of professional sports terms, and a short video on this, as well as a terrific overview of American-Indian cultures, can be seen below.

SEE: everydayfeminism.com/2013/09/cultural-exchange-and-cultural-appropriation/
thinkprogress.org/alyssa/2014/01/31/3234391/ncai-super-bowl
Practice and Application

The teacher introduces the poem “Evolution” by Sherman Alexie. Students read the poem as a class once. The teacher asks students to read the poem again, this time silently, and identify one stanza, one line, and one word that exemplify cultural appropriation. Students explain their choices in writing and discuss as a class. The teacher guides discussion towards specific themes related to the KUDs of the lesson and objectives of the unit.

Review and Assessment

Students complete an exit slip template that previews the summative Performance Task. Students respond to the question, “What is the most valuable item that Buffalo Bill took? Why was it the most valuable?”

Lesson 9

Buffalo Bill’s Museum

The goal of this lesson is for students learn the value of cultural artifacts and set up a mock museum.

Students are asked to list as many items of Indian culture they can think of that Buffalo Bill would want in his museum. To reinforce the notion that there are diverse American-Indian cultures, students should group their lists under the headings of the particular tribes they have studied in this unit. This can be done individually, in pairs, or as a class. The teacher prompts, “What items would he take? What would be most valuable?” As students share, the teacher makes a master list on the board. Students are asked to choose the one item they think is the most valuable or meaningful on the list and do a rough sketch of it on blank paper. On the back, they are asked to write: “Why is this so valuable? How do you know? Look back at the reading where it came from, if possible, and quote some evidence of its importance. What did the Indians need or use this cultural artifact for? What would change if it was gone?” They share their answers with partners.

The teacher should be prepared, as much as possible, with building materials: cardboard, construction paper, glue, etc. Students begin building a model of their artifact. Museum style, the teacher distributes small placards (large index cards will do) where students must write or type an explanation of their object, defending its inclusion in the museum, including and revising some of their pre-writing from earlier. It should be as formal as possible, typed perhaps, and edited. Students are asked to consider audience, voice, and purpose for this piece. Teacher and students find a suitable place to set up the museum. Together, the class can write an opening explanation of the installation to post upon entering. The class and guests, if possible, take a tour of the museum. One student can serve as the museum tour guide or each can present his/her own artifact.
Lesson 10

The Museum of Us

The goal of this lesson is to continue knowledge gained in Lesson 9, but to learn to analyze personal value instead of American Indian culture.

The process from Lesson 9 repeats but the opening question is, “What would be included in a museum of your life?” Students begin with a list, then do some writing that defends a final, top choice to be put in the museum. The teacher asks students to try writing their retirement party speech or even obituary, where they explain how this object represents their valuable contribution to this world.

Students then begin making their objects and writing/revising their placards until they have a second museum. Placards should again be considered as formal writing with a determined audience, purpose, and voice. It is possible for students to do more than one object if they wish, and for the class to write another interesting, opening explanation of the exhibit, perhaps touching upon what makes people who they are.
POST-UNIT REFLECTION

On meeting the Learning and Language objectives

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Lesson Plan 7: Companions

Modern Warriors: Exploring American Indian Cultures

Extended Text: “This is What is Means to Say Phoenix, Arizona” by Sherman Alexie
Lesson Plan Designer: Kelly Norris, Western Massachusetts Writing Project
Kelly McDermott, DYS

<table>
<thead>
<tr>
<th>Theme or Content Area:</th>
<th>ELA Season 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duration:</td>
<td>1 hour</td>
</tr>
</tbody>
</table>

Emphasized Standards

Content and College and Career Readiness Anchor Standards

W2. Write informative/explanatory texts to examine and convey complex ideas and in formation clearly and accurately through the effective selection, organization, and analysis of content.

R6. Assess how point of view and purpose shapes the style and content of a text.

R9. Analyze how two or more texts address similar themes or topics in order to build knowledge or compare the approaches the authors take.

Essential Questions

Open-ended questions/concepts that lead to deeper thinking and understandings

How do people react to “otherness,” and what is the impact on the “other”?

Transfer Goals

How will students apply their learning to other content and contexts? Students will...

Integrate information and ideas from diverse sources to create explanatory texts for specific audiences and purposes.
**Learning and Language Objectives**

*By the end of this unit:*

**Students should know...**
- Elements of explanatory texts and analysis, *thesis statement*, *supporting details*, *close reading*, *theme*, *point of view*
- Related vocabulary: *cultural appropriation*, *Hollydale*, *oppressed groups*, *stock*, *vice*, *Woodlawn*

**understand...**
- Explanatory, analytical paragraphs are used to synthesize information and to communicate main ideas or information effectively through writing.
- Consequences of systematic oppression can be dependency on alcohol or other substances/ vices; survival tactics can be strengthening of family/ community bonds.

**and be able to...**
- Write explanatory, analytical paragraphs with textual evidence
- Practice close reading to analyze theme, point of view, and other concepts

KUDs are essential components in planning units and lessons. They provide the standards-based targets for instruction and are linked to assessment.
Assessment Evidence
Quality questions raised and tasks designed to meet the needs of all learners.

Based on established Know, Understand, and Do (KUD) learning objectives.

Performance Task(s) and Summative Assessment(s)
Align with CCR & Content Standards

Writing assignment: Students write an explanatory analytical paragraph comparing and contrasting the two pieces using specific text evidence.

Pre-Assessment(s)

Do Now: Students respond to the writing prompt “What would you put in a biography about your childhood?”

Initial class discussions about vocabulary and reactions to poem.

Formative Assessment(s)

“Take a line for a walk” activity: Students choose an important line and analyze it.

Venn diagram: Students compare/contrast Nikki Giovanni’s poem “Nikki-Rosa” with the Sherman Alexie short story from previous lesson.
Access for All
Considering principles of Universal Design for Learning (UDL), Positive Youth Development/Culturally Responsive Practice (PYD/CRP), differentiation, technology integration, arts integration and accommodations and modifications

Grouping
The Do Now and analytical writing activity will be completed independently. The poem will be read and discussed as a class through the read aloud and Venn diagram activities. The “take a line for a walk” activity may be completed independently or with a partner.

Access for All
The theme of the poem deals with poverty, oppression, and cultural appropriation. The poem will be explored through written and oral language. Students will hear the poem read and have the opportunity to explore the poem individually. Graphic organizers and Venn diagrams will be used for writing activities.

Differentiation
The material can be accessed in a variety of different ways. Students will have the opportunity to read, listen, or view the poem as well as analyze the poem through oral and written communication activities.

Technology
The poem can be shown using the ELMO or LCD projector to visually display the poem and/or graphic organizers.
Literacy and Numeracy Across Content Areas

Processes
Reading, writing, speaking and listening, language

Specific strategies
for example, word wall, pre-reading, summarizing, note-taking

Students will: activate prior knowledge through the Do Now activity.
read the poem individually and out loud to incorporate both speaking and listening.
discuss theme, point of view, and cultural components of the poem.
think critically about the poem through compare/contrast, Venn diagram, and “take a line for a walk” activities.
synthesize explanatory and analytical information about the poem through a written summary.

Key Vocabulary
Cultural appropriation, Hollydale, oppressed groups, stock, vice, Woodlawn

Resources (In order of appearance by type)

Websites
www.pbs.org/newshour/art/weekly-poem-nikki-rosa/.

Materials
Graphic organizers and/or templates
<table>
<thead>
<tr>
<th>TIME</th>
<th>Lesson Sequence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Goal</td>
<td>By the end of this lesson students will be able to synthesize their knowledge and understandings about the “Nikki-Rosa” poem and Sherman Alexie short story through a written analytical and explanatory summary.</td>
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<tr>
<td>10 minutes</td>
<td><strong>Do Now</strong></td>
</tr>
<tr>
<td>Do Now</td>
<td>Students respond to this writing prompt: “What would you want someone to put in a biography about your childhood? Be sure to include the pros as well as the cons in your response.” Students respond to this prompt by writing a paragraph in the third person. After students finish writing, teacher asks students for volunteers to share.</td>
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<tr>
<td>10 minutes</td>
<td><strong>Hook (activator/motivator)</strong></td>
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<tr>
<td>Hook</td>
<td>The teacher introduces the poem “Nikki-Rosa” by Nikki Giovanni. A brief overview is given to relate the writing prompt to the poem. The teacher then reads the poem once out loud. As the poem is read, students listen for one word that they do not know and one word that is familiar to them. Students record their words on index cards. The teacher asks students to review the words written on their index cards. The class comes up with group definitions for unfamiliar words. Proper nouns like “Woodlawn” and “Hollydale” will come up. If possible, the teacher does a quick Internet search with the class to find answers, if no one in the class already knows, or should be prepared with answers. Students record definitions on their index cards. After the poem is read through once and answers are recorded on the index card, the class then reads through the poem together in a variety of ways. The poem should be read using at least two different techniques. Some options for this activity include these: students take turns reading one line at a time; two or a few students read the poem together in unison; each student reads one word from the poem (in order or out of order); students read their favorite lines; students each take a turn reading the poem once.</td>
</tr>
<tr>
<td>15 minutes</td>
<td><strong>Presentation (beginning)</strong></td>
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<tr>
<td>Presentation</td>
<td>The teacher then explains the “take a line for a walk” activity and asks students to choose one line from the poem that stands out to them. Students may work individually or with a partner to analyze, discuss, explain, and connect their chosen lines from the poem to their own experiences and/or themes discussed in previous lessons. If necessary, they may prepare a close reading worksheet to guide analysis of the poem. After students finish taking their lines for a walk, they may choose to share their findings with a partner or with the class.</td>
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</table>
### Lesson Plan 7 | Companions

<table>
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<tr>
<th>TIME</th>
<th>Lesson Sequence</th>
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</table>
| **15 minutes** | **Practice and Application** *(middle)*  
After a familiarity with the language of the poem has been established, students participate in a compare/contrast activity. The teacher explains that the students will compare and contrast existing themes, cultural references, and points of view utilizing a Venn diagram. The teacher guides class discussion to emphasize specific commonalities and differences between the Nikki Giovanni poem and the Sherman Alexie short story from the previous lesson.  
Some differences to be discussed include the male/female and African American/American Indian identities. Some similarities to be discussed include being from oppressed groups and having experiences with poverty. The teacher should also direct students to consider responses to systematic oppression, such as the importance of community and family (the story and the poem should be on hand so students can mine the text for ideas), the struggles of poverty, alcoholism, etc., and storytelling. “Otherness” can also be detected in both texts in references to White perceptions of the speakers/characters. The conversations about these similarities and differences should be guided by the objectives of the lesson and the unit (cultural appropriation, point of view, etc.). |
| **10 minutes** | **Review and Assessment** *(wrap up)*  
As a performance assessment students write an analytical and explanatory paragraph that compares and contrasts the poem and the short story utilizing evidence from each text. The teacher reviews the components of an analytical paragraph and stresses the importance of evidence. Students may use graphic organizers or other modifications to guide their writing. |
| | **Extension**  
The Performance Task may require more time for editing and revising depending on the individual needs of the students. The “Review and Assessment” portion of the lesson may be used to organize or draft the paragraph and the edits and finalized product may be done in subsequent lessons. |
Adapting the Unit for a Long-Term Program

<table>
<thead>
<tr>
<th>SEASON 3 Expanding Horizons</th>
<th>UNIT TITLE: Modern Warriors: Exploring American Indian Cultures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overview</td>
<td>One way to extend this unit is to read more short stories in <em>The Lone Ranger and Tonto Fistfight in Heaven</em>, but a better option might be to read Alexie’s <em>The Absolutely True Diary of a Part-time Indian</em>, a favorite with adolescents that expands upon unit themes. A full showing of <em>Smoke Signals</em> could be added. Another approach is to extend the unit with more companion texts. The one-paragraph Formative Assessment in Lesson 7 could be expanded to an essay with multiple drafts and more explicit teaching of writing skills.</td>
</tr>
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<thead>
<tr>
<th>Options</th>
<th>Adaptation 1 (3 to 4 weeks)</th>
<th><strong>The Absolutely True Diary</strong></th>
<th>Adaptation 2 (3 to 4 weeks)</th>
<th>Longer Writing Assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Desired Results</td>
<td>In this adaptation, point of view, purpose, and theme (<strong>Emphasized Standards R6 and R9</strong>) would still be the focus of literary analysis, but <strong>Understanding</strong> the concept of the Modern Warrior and how identity has changed over time for Indians would be a key objective. The unit would more fully explore the issue of existing in two cultures and having multiple identities, giving new meaning to all of the <strong>Essential Questions</strong> and the third <strong>Transfer Goal</strong>.</td>
<td>In this version <strong>Emphasized Standard W2</strong> (selecting, organizing, analyzing content) is key, as is <strong>R9</strong> (thematically comparing texts). A paragraph becomes a paper, and the literary scope widens, so the broader <strong>Essential Questions</strong> and the synthesis-oriented <strong>Transfer Goals</strong> are stressed. The <strong>Knowledge</strong> and <strong>Understanding</strong> mastery objectives must be expanded to include information and insights about the other cultures represented by additional texts.</td>
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<tr>
<td>Assessment Evidence</td>
<td>The <strong>Performance Task</strong> can be expanded to include cultural artifacts from the Alexie novel, other short stories, and even the movie <em>Smoke Signals</em>. Furthermore, the “warrior” <strong>Formative Assessment</strong> can be extended into a deeper analysis of the novel: How is Alexie’s main character a warrior? The paragraph could become a longer paper or project such as acting out or filming a key scene. Other Formative Assessments can be added as noted below.</td>
<td>The comparative paragraph in Lesson 7 is expanded to an explanatory essay, thus an additional <strong>Performance Task</strong>. Process steps for the essay can serve as additional <strong>Formative Assessments</strong>. Scaffolding for evidence gathering and organizing is key, and students should work in groups when possible. With struggling writers, it can be useful to convert the assignment to a PowerPoint that hits the same targets but allows students to do some analysis orally.</td>
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<tr>
<td>Learning Plan</td>
<td>The opening sequence of lessons is not changed, but <strong>Instructional</strong> Lessons 5 and 6 are extended to include the longer text, though the guiding questions remain the same. Students may be assessed in a variety of ways during each day’s reading, ranging from group discussion protocols to quick writes to text-dependent questions. When Lesson 7 introduces a companion text, the task becomes larger in that there is more material to sift through to find evidence. Students might do this task in partners or groups, and the paragraph might be extended into a full paper. The <strong>Culminating</strong> lessons are the same, but with more textual material to work from.</td>
<td>The unit plan stays the same until <strong>Instructional</strong> Lesson 7, which extends to include the reading of additional stories, novels, or poems. The teacher can add pieces from other cultures with similar themes, such as <em>By Any Other Name</em> by Santha Rama Rau, or <em>Things Fall Apart</em> by Chinua Achebe, which can be excerpted. The guiding questions about culture and “otherness” drive the reading, and various assessments can be included. As students begin writing the new <strong>Culminating</strong> essay, lessons addressing writing skills such as introductions, transitions, and MLA form are needed.</td>
<td>Peer feedback and teacher conference time should be scheduled.</td>
<td></td>
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</table>
Connections to Empower Your Future

Summative Assessment

In the culminating Lesson 10 of this unit students “create an artifact that someone would put in a museum of them.” Several units in the EYF curriculum ask students to reflect on their identity, how their identity, beliefs, values, and interest shape the people they are and the people they want to become in the future. The related lessons from EYF include the following:

**EYF Detention Unit 6, Lesson 1:**

This lesson “helps students look inward by giving them the opportunity to think about their own self-identities” by creating artwork including self-portraits, silhouettes, poetry, or music that reflects how they view themselves and how other view them.

**EYF Assessment Unit 1:**

Students take the Career Decision Making System (CDM) career assessment and create a career puzzle that helps students begin to align who they are with potential careers.

**EYF Revocation Unit 7, Lesson 4:**

This lesson helps student “understand that pride in one’s accomplishments, heritage, and decisions leads to a positive self image.” Students create a billboard resume to highlight things they are proud of.

ELA teachers and EYF teachers can collaborate to combine the museum project with a related EYF project into a cross curricular project that can be worked on in both classes.

Access for All-PYD/CRP

This unit “illustrates the resiliency of cultures to survive and adapt” as described in Lesson 6 on Modern Warriors. Resiliency is also a theme highlighted in the EYF Treatment and Revocation curriculum. The related lessons from EYF include the following:

**EYF Treatment Unit 8, Lesson 1:**

Students learn about resiliency by examining role models of resiliency from history, pop culture, or their personal network.

**EYF Revocation Unit 7, Lesson 2:**

Students discuss resiliency, developing coping strategies to overcome obstacles, and create a resilience themed project.

ELA teachers and EYF teachers can also collaborate to integrate lesson themes across classes by combining projects or planning other ways to overlap lessons.
Swampee Cree Poems from *Wishing Bone Cycle*
Translated by Howard A. Norman (Santa Barbara: Rose-Ericson, 1982)
youthplans.wikispaces.com/Swampy+Cree+Poems

**Born Tying Knots**

When he came out into the world,
the umbilical cord
was around his toes.
This didn't trouble us,
that he was tying knots that early.
We untied it.
Later, he heard his birth story.
It caused him to begin tying knots again.
He tied things up near his home,
TIGHT, as if everything might float away
in a river.
This river came from
a dream he had.
House things were tied up
at night. Shirts, other clothes too,
and a kettle. All those things
were tied to his feet
so they wouldn't float away
in the river he dreamed.
You could walk in
and see this.
Maybe the dream stopped
because it was no longer comfortable
to sleep with shirts tied to him.
Or a kettle.
After the dream stopped,
he quit tying things.
EXCEPT for the one night he tied up
a small fire.
Tied up a small–stick fire!
The fire got loose its own way.

**Rain Straight Down**

For a long time we thought this boy
loved only things that fell
straight down. He didn't seem to care
about anything else.
We were afraid he could only HEAR
things that fell straight down!
We watched him stand outside
in rain. Later it was said
he put a tiny pond of rain water
in his wife's ear
while she slept. And leaned over
to listen to it.
I remember he was happiest talking
about all the kinds of rain.
The kind that comes of heron's wings
when they fly up from the lake. I know
he wanted some of that heron rain
for his wife's ear too!
He walked out in Spring to watch
the young girls rub wild onion under their eyes
until tears came out.
He knew a name for that rain too.
Sad onion rain.
That rain fell straight down
too, off their faces,
and he saw it.

**Quiet Until The Thaw**

Her name tells of how
it was with her.
The truth is, she did not speak
in winter.
Everybody learned not to
ask her questions in winter,
once this was known about her.
The first winter this happened
we looked in her mouth to see
if something was frozen. Her tongue
maybe, or something else in there.
But after the thaw she spoke again
and told us it was fine for her that way.
So each spring we looked forward to that.
childhood remembrances are always a drag
if you’re Black
you always remember things like living in Woodlawn
with no inside toilet
and if you become famous or something
they never talk about how happy you were to have
your mother
all to yourself and
how good the water felt when you got your bath
from one of those
big tubs that folk in chicago barbecue in
and somehow when you talk about home
it never gets across how much you
understood their feelings
as the whole family attended meetings about Hollydale
and even though you remember
your biographers never understand
your father’s pain as he sells his stock
and another dream goes
And though you’re poor it isn’t poverty that
concerns you
and though they fought a lot
it isn’t your father’s drinking that makes any difference
but only that everybody is together and you
and your sister have happy birthdays and very good
Christmas
and I really hope no white person ever has cause
to write about me
because they never understand
Black love is Black wealth and they’ll
probably talk about my hard childhood
and never understand that
all the while I was quite happy

Nikki-Rosa, by permission of author.
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Notes
CHAPTER 7—Season 4: Reaching an Audience

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Fighting for Change

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CHAPTER 7–Reaching an Audience

Communicating ideas and viewpoints through writing

Key Ideas

“We live in the Information Age. Our economy is based less and less on the production of goods and more and more on the management and exchange of ideas and data. Despite earlier predictions of the demise of the written word, the publishing industry is still vigorous, though “publishing” now means using broadcast media and the Internet as well as paper and print. Communication is the cornerstone of achievement in all fields of endeavor.

The implications for students of this shift to an information-based economy and society are immense. Their success in the workplace and their participation in civic life will be dependent in large part on their ability not only to formulate ideas and manage information but also to convey them effectively to a variety of audiences in speech, in writing, and in digital media.

While Finding a Voice, in season 2 asks students to look inward, to discover their personal resources, this season asks them to look outward, to consider the needs of readers and listeners. Reaching an Audience focuses on the following questions:

• What are the most effective techniques of persuasion, and how can we use them responsibly?
• How can mass media promote social justice?

“...this season asks them to look outward, to consider the needs of readers and listeners.”

Writing Focus

The possibilities for student writing in this season are endless: news articles and editorials, persuasive speeches and letters, mixed-media presentations and Web pages are just a few examples of writing that demands attention to the needs and concerns of the audience. A couple of principles to keep in mind:

1. Students should have the opportunity to work in several media, including public speaking, print, and some form of visual display (poster, PowerPoint, blog, etc.).
2. They should be “writing for real,” that is, creating and publishing content on topics they care about to audiences that matter.

Facilities provided for and restrictions on this kind of work may vary across DYS sites, but it’s the idea of communicating that matters most. Publication need not be high-tech or expensive; audiences can be in-house. For instance, a class project might focus on a social issue such as sexually transmitted diseases. After researching the topic and deciding who needs to receive information about it, students might decide to create pamphlets, develop videos or slide shows, or publish a newsletter. In addition, they might write persuasive letters to the newspaper, school officials, or lawmakers. In each case, they would have to consider audience and purpose, ideas and information, and the available means of persuasion.

Publication for a real audience places a premium on and provides a tangible incentive for “getting it right.” Accuracy of data, proper documentation, and mechanical correctness should be emphasized in this unit. Students should learn that careful editing is more than good manners; it is a responsibility to the public, and it seriously affects their credibility.
Literature Focus

This season provides a natural opportunity to feature the kind of literature that students often struggle with the most: informational nonfiction. Newspaper and magazine articles, book chapters, essays, and Web pages, as well as full-length informational texts can provide not only thought-provoking ideas but also models of effective communication for students to emulate. Ideally, students will learn that nonfiction can be not only informative and persuasive but also creative and interesting.

However, the literature component of Reaching an Audience need not be limited to nonfiction. Issue-oriented novels or short stories, poetry, or drama on relevant topics may stimulate interest in particular kinds social justice projects or offer viewpoints that students might not otherwise consider. Selections could include whole-class study of classic or contemporary literature and/or individual reading of appropriate young adult fiction.

Emphasized Standards

As noted above, this season provides a natural opportunity to emphasize analyzing informational nonfiction as a literary genre. In addition, standards focusing on research and on presenting to an audience are directly related to the recommended Performance Task:

Writing Standard 7
Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

Speaking and Listening Standard 4
Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

Reading Standard 8
Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

An overview of Season 4 and key planning considerations for Reaching an Audience are summarized in the table on the following page.
## Chapter 7 – Reaching an Audience

### Unit Elements

#### Emphasized Standards
- Focus of skill building
  - W7. Conduct short as well as more sustained research projects.
  - SL4. Present information, findings, and evidence so listeners can follow logic.
  - R8. Delineate/evaluate a text’s argument, claims, reasoning, and evidence.

#### Essential Questions
- “Big ideas” and concepts
  - Who’s listening out there? How can mass media promote social justice?
  - What are the most effective techniques of persuasion, and how can we use them responsibly?

#### Transfer Goals
- How students can apply learning to other content and contexts
  - Understand the power of words and images to transform lives and provide insight into the experiences of others and understanding of cultures and historical periods.
  - Analyze the rhetorical elements of persuasive texts, identifying appeals to character, emotion, and reason, and evaluating arguments, claims, and evidence.
  - Generate open-ended questions and seek answers through critical analysis of text, media, interviews, and/or observations.
  - Communicate ideas effectively in discourse and oral presentations to suit various audiences and purposes.

### Performance Assessment
- Authentic culminating assignment
  - Persuasive speech (possibly written in the form of a research-based presentation on a social justice or empowerment issue)

### Text Sets
- Extended Texts
  - 1-2 per season
- Short Texts
  - 3-5 per season
  - Literature: Poetry, song lyrics, cartoons with social commentary; thematically connected short stories; advertising
  - Nonfiction: U.S. historical documents with strong rhetoric, news stories, op-ed pieces, informational websites and podcasts

### Writing Tasks
- Routine Writing
  - Daily work
  - Daily prompts (admit/exit slips, writing breaks, diagrams, clustering, brainstorming), SOAPSTONE text analyses, evaluations of online sources (or equivalent), dialectical silent conversations
- Analyses
  - 2-3 per season
  - Focus of Performance Assessment:
    - Rhetorical analysis, opinion piece, media evaluation, learning reflection
- Narratives
  - 1-2 per season
  - Advertisement (parody); memoir, short story or poem on social justice issue

### Research Project
- Short, integrated inquiry activity
  - Focus of Performance Assessment: Seek historical data and a range of perspectives in media on the social justice issue picked for the performance assessment and evaluate the rhetorical and presentation techniques they incorporate.

### Ongoing Skills Development
- Recommended activities
  - Delineating and evaluating a text’s argument, claims, reasoning, evidence, and intended audience; responding to text-dependent questions, citing evidence, engaging texts with short analytical and narrative pieces; conducting searches, evaluating sources, developing claims, assembling arguments; engaging in text-based discussions; improving public speaking skills, poise, and confidence.

### PYD/CRP
- The season addresses issues of social justice through informational texts, but also shows the power of personal reflection, individual and collective action, and resiliency in overcoming challenges. The season’s focus on ethical uses of rhetoric and practice using persuasive techniques facilitate youth empowerment.

### Differentiation
- Complex texts can be experienced in visual, auditory, and kinesthetic modes, and close reading tasks can be adjusted according to students’ learning styles. Writing tasks and the final Performance Task may include visual elements.

### Accommodations and Modifications
- Readings can be adjusted for individual students or additional scaffolding provided. The final Performance Task may be modified in complexity, length, format, or degree of autonomy, provided that it retains its focus on making a persuasive speech.

### Technology Integration
- Informational video and other texts and research resources include a variety of Internet sites. The Performance Task may be completed using digital tools.

### Arts Integration
- Supplementary texts for the season can include protest music in a variety of genres as well as visual arts on social justice themes. Research notes can utilize diagrams.
Scheduling Options

*Reaching an Audience* | *Season 4* may be organized in a variety of ways, but the culminating Performance Task is best scheduled at the end to allow maximum opportunity for preparation. The tables that follow illustrate two possible plans for long-term DYS programs plus a short-term plan.

**Plan 1**

In this plan, the exemplar unit *Fighting for Change* is presented in full during the last five weeks of the season. The previous three weeks could include portions of an extended informational text focused on a social justice issue or several shorter pieces.

<table>
<thead>
<tr>
<th>PLAN 1</th>
<th>REACHING AN AUDIENCE SEASON PLAN 1: LONG-TERM PROGRAMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mon</td>
<td>Tue</td>
</tr>
<tr>
<td>Weeks 1-3</td>
<td>Introductory Unit: Excerpts from an extended text or shorter examples of informational nonfiction focused on a historical social justice issue. The emphasis should be critical analysis of sources and essentials of constructing an argument for a specific audience.</td>
</tr>
<tr>
<td>Week 4</td>
<td>Lessons 1-3: Introduction to poverty in America, analysis of argument in film</td>
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<tr>
<td>Week 5</td>
<td>Lessons 6-9: Close reading and analysis of narrative section in <em>Nickel and Dimed</em>, choosing speech topic</td>
</tr>
<tr>
<td>Week 6</td>
<td>Lessons 11-15: Introduction to rhetorical concepts, analysis of rhetoric in closing sections of <em>Nickel and Dimed</em></td>
</tr>
<tr>
<td>Week 7</td>
<td>Lessons 16-17: Letter to author Barbara Ehrenreich (opinion piece)</td>
</tr>
<tr>
<td>Week 8</td>
<td>Lessons 21-23: Researching and finding evidence for Performance Task</td>
</tr>
</tbody>
</table>

**Plan 2**

This plan also positions the exemplar unit at the end of the season but omits all of the optional lessons (10 and 15-17) to allow for a longer unit preceding it (or perhaps two short ones such as the exemplar *Making the World Better, or, How to Be a “Positive Deviant”* included in this chapter). The preceding unit(s) should provide more opportunities for rhetorical analysis and chances to practice persuasive writing for an audience.
In long-term settings it should be possible for students to complete the entire *Nickel and Dimed* exemplar unit in either the Plan 1 or Plan 2 format. Comprehending informational texts and constructing persuasive arguments are among the most challenging tasks in the English curriculum, so the more time students have to develop these skills, the better. Extended time to work on research and on writing tasks, including peer response and revision sessions, greatly facilitates skills development. Collecting written pieces and reflecting on progress in writing over time in portfolios enables students to document their growth. Perhaps most important, long-term settings offer the chance for students to consider the season’s Essential Questions from a variety of perspectives and apply the insights gained to their own lives.

**Adapting Plans 1 and 2 for Short-Term Programs**

Working with a full-length informational text, or even substantial excerpts from such a text, may be difficult in a short-term setting; choosing high-quality investigative newspaper and magazine articles, in addition to the supplementary texts featured in the exemplar unit, would be a viable alternative. Another challenge is providing students adequate time to develop an understanding of rhetoric, research topics of interest, construct arguments, and deliver speeches. Instead of the sustained inquiry outlined in the *Nickel and Dimed* exemplar unit, a persuasive speech project in a short-term facility could be limited in scope by reducing the range of topics, pre-selecting research materials, and shortening the product (to an “elevator speech,” for example). Some of the tasks presented as Formative Assessments in the *Nickel and Dimed* unit could be changed to Summative Assessments to benchmark students’ performance on a regular basis. Following the exemplar, two examples of how it can be adapted for short-term settings are presented on p. 7.5.1.
Plan 3

This plan is based on an exemplar unit specifically designed for short-term programs. Based on short excerpts from the book *Better: A Surgeon's Notes on Performance*, by Atul Gawande, *Making the World Better, or, How to Be a “Positive Deviant”* is planned for two weeks but can accommodate students who enter after it starts or leave before it ends. As the table below suggests, this unit could be followed by others that connect thematically.

<table>
<thead>
<tr>
<th>PLAN 3</th>
<th>REACHING AN AUDIENCE SEASON PLAN 3: SHORT-TERM PROGRAMS</th>
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<tbody>
<tr>
<td></td>
<td>Mon</td>
</tr>
<tr>
<td>Week 1</td>
<td>Lesson 1-3: Reading and analyzing selections from <em>Better</em>, giving impromptu speech on betterment</td>
</tr>
<tr>
<td>Week 2</td>
<td>Lesson 6-7: Researching topics, studying rhetoric of persuasive speeches</td>
</tr>
<tr>
<td>Weeks 3-8</td>
<td>Additional Units: Because students enter and exit short-term programs at a variety of times, it is best to plan a sequence of brief (two weeks or less) units that can stand on their own. However, because some students will make the transition from one unit to the next, the units should be connected thematically. For example, after studying and speaking on the subject of betterment, students could turn their attention to social issues raised by text sets of short literary and/or nonfiction pieces or portions of longer works such as <em>Fast Food Nation</em> or <em>Eaarth</em>. Students could produce other persuasive presentations, including one or more using digital media.</td>
</tr>
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</table>

Darker shading indicates areas where teachers may replace or add other literary selections or lessons.

In short-term settings there is little opportunity to track students’ development over time, but it is possible to target writing and reading skills that need strengthening and make them focus areas for daily instruction. It is also possible to engage students in meaningful, if shorter, discussions of the season's Essential Questions.
## Planning Grid for Season 4—Reaching an Audience

Use the grid below to map out a plan for *Reaching an Audience*. While selecting or creating units, consider how they will address the season’s Emphasized Standards, Essential Questions, and Transfer Goals. Develop a vision for the season that incorporates these goals in a logical sequence.

### March-April (Season 4): Reaching an Audience Plan

**Vision for the Season:**

<table>
<thead>
<tr>
<th>Week/Dates</th>
<th>Mon</th>
<th>Tue</th>
<th>Wed</th>
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</tbody>
</table>
Chapter 7 – Reaching an Audience

UNIT INTRODUCTION | Fighting for Change

Fighting for Change
Introduction

Designed for *Reaching an Audience* | Season 4, this unit was created for use in both long-term and short-term program settings. It focuses on students understanding of writing for an audience with a goal. This unit also includes a Lesson Plan Sample.

Extended Text: *Nickel and Dimed: On (Not) Getting by in America* by Barbara Ehrenreich

Unit Designer: Erin Witmer, Western Massachusetts Writing Project

Essential Questions

The unit title *Reaching an Audience*, as well as the Essential Questions, suggest that this unit should further students’ understanding of writing with a particular audience and goal in mind. The first Essential Question, “Who’s listening out there?” foregrounds the concept of audience, which is one of the cornerstones of rhetoric, an important focus of the unit. The second question, “What are the most effective techniques of persuasion, and how can we use them responsibly?” points to the need to develop an understanding that rhetoric is a set of powerful instruments that can be used for good or ill, and there are ethical issues to be considered when using them. This unit should encourage students to consider how mass media are used as both a tool for oppression and a tool for social justice. The latter possibility points directly to the third question, “How can mass media promote social justice?” with which students will have some hands-on experience as they complete their Performance Task. Students should have the opportunity to both read and create texts that are aimed at creating change. All things considered, this unit should provide students with an opportunity to analyze how the media form how we understand people, the world, and each other, and should build students’ critical media literacy.

“What are the most effective techniques for persuasion and how can we use them responsibly?”

Emphasized Standards

The emphasized writing standard, “Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation,” is ideal for addressing the concepts embedded in the Essential Questions as students will have to consider both the audience and aim of their research. Students can work on evaluating sources, using evidence to make an argument, and synthesizing information from multiple sources. Conducting a research project on the topic of their choosing lends itself nicely to the emphasized speaking and listening standard, “Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience,” as students will have to consider the most persuasive way to present their research and make their arguments. The reading standard, “Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence,” allows the students to apply what they have learned about writing to critically analyze various texts and media.
Relationship to the Season

This unit is meant to be the culminating section of the \textit{Reaching an Audience} season. Earlier units should also emphasize media literacy and prepare students for learning about and practicing the use of rhetoric by focusing on creating arguments for specific audiences. Texts at the beginning of the unit should offer additional background on social movements for equality in the United States as well as showcase the work of writers as agents of social change. The history of the young women working in the Lowell Mills from the 1830s to the 1860s provides a local example of the pioneers of worker's rights, as do their songs, poetry, and essays, and excerpts from Upton Sinclair’s \textit{The Jungle} would show the power of one man's story to influence the government. Texts from \textit{Edge: Volume 2}, such as Nelson Mandela’s “Long Walk to Freedom” or “Our Power as Young People,” an interview with Craig Kielburger, offer excellent examples of the strength of both the individual and the collective to effect social change.

Text Complexity

\textit{Nickel and Dimed} has a high Lexile measure, 1340L, and an ATOS level of 8.5. Narrative sections are more accessible than the final part. The Scholastic interest level is 9-12. Given the text complexity and references to drugs and occasional use of offensive language, the book is best suited to older students.
UNIT PLAN | Fighting for Change

**Fighting for Change**

**Extended Text:** Nickel and Dimed: On (Not) Getting by in America by Barbara Ehrenreich

**Unit Designer:** Erin Witmer, Western Massachusetts Writing Project

**Theme or Content Area:** ELA Season 4

**Duration:** 4-5 weeks, depending on elements included

### Emphasized Standards

**Content and College and Career Readiness Anchor Standards**

**W7.** Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

**SL4.** Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

**R8.** Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

### Essential Questions

**Open-ended questions/concepts that lead to deeper thinking and understandings**

- Who's listening out there?
- What are the most effective techniques of persuasion, and how can we use them responsibly?
- How can mass media promote social justice?

### Transfer Goals

**How will students apply their learning to other content and contexts? Students will**

- Understand the power of words and images to transform lives and provide insight into the experiences of others and understanding of cultures and historical periods.
- Analyze the rhetorical elements of persuasive texts, identifying appeals to character, emotion, and reason, and evaluating arguments, claims, and evidence.
- Generate open-ended questions and seek answers through critical analysis of text, media, interviews, and/or observations.
- Communicate ideas effectively in discourse and oral presentations to suit various audiences and purposes.

For Empower Your Future connections, see p. 7.6.1
### Learning and Language Objectives

*By the end of this unit:*

<table>
<thead>
<tr>
<th>Students should know...</th>
<th>understand...</th>
<th>and be able to...</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Elements of rhetoric, including logos, ethos, pathos, and telos</td>
<td>• Even small actions/events can make a big impact on a life.</td>
<td>• Analyze the rhetoric used by a single author for multiple purposes</td>
</tr>
<tr>
<td>• Poverty in America: minimum wages, living wage, current statistics, related government agencies and community resources</td>
<td>• A single voice can have a major impact on the world.</td>
<td>• Gather relevant details from research that support a position</td>
</tr>
<tr>
<td>• Conventions of reading an explanatory text with footnotes</td>
<td>• It’s important to know your rights and stand up for them.</td>
<td>• Organize material to form a logical progression of ideas</td>
</tr>
<tr>
<td>• Elements of a formal letter</td>
<td>• It is very difficult to raise one’s socio-economic status in America.</td>
<td>Write and deliver a persuasive speech with a clear purpose and intended audience</td>
</tr>
<tr>
<td>• Thematically related Tier 2 vocabulary, e.g., penury, homogenous, stereotype, tribulations, proletariat</td>
<td>• Understanding the causes of poverty creates empathy and understanding.</td>
<td></td>
</tr>
</tbody>
</table>

KUDs are essential components in planning units and lessons. They provide the standards-based targets for instruction and are linked to assessment.
Assessment Evidence

Quality questions raised and tasks designed to meet the needs of all learners

Performance Task(s) and Summative Assessment(s)

Align with CCR & Content Standards

Persuasive speech written in the form of a research-based presentation on a social justice or empowerment issue. This project requires students to seek historical data and a range of perspectives in various media on the social justice issue picked for the performance assessment and evaluate the rhetorical and presentation techniques they incorporate.

Learning reflection on how students can incorporate the knowledge gained from their research and from *Nickel and Dimed* into their own lives.

Pre-Assessment

Discovering student prior knowledge and experience

Carousel brainstorming to tap prior knowledge (and/or misconceptions) about poverty in America, including the current minimum wage, government agencies, and possible effects of poverty on families and children. (see p. 7.3.7)

Formative Assessment

Monitoring student progress throughout the unit

Rhetorical analyses of the introduction, the evaluation, and the afterword to *Nickel and Dimed*, and the chapter “Selling in Minnesota” from the same text

Opinion piece on the PBS video *People Like Us*

Opinion piece on *Nickel and Dimed* (letter to the author)

Media evaluation of a series of song lyrics, from the 1830s to the present, which address issues of poverty and oppression

For Empower Your Future connections, see p. 7.6.1
Access for All

Considering principles of Universal Design for Learning (UDL), Positive Youth Development/Culturally Responsive Practice (PYD/CRP), differentiation, technology integration, arts integration and accommodations and modifications

Multiple Means of Engagement

This unit includes multiple texts to explore the concepts of social justice issues, including *Nickel and Dimed, The Jungle, The Long Walk to Freedom,* and *Our Power as Young People.* Text complexity can be adjusted, or the means in which it is presented can be altered through use of varied text structures to provide access to all youth. In addition to literary texts, a range of perspectives and various media on the social justice issues are explored (e.g., interviews and videos). In addition to learning about the social issues, students are able to further explore their knowledge through open-ended questions that promote dialogue and seek answers to questions generated through critical analysis of text, media, interviews, and/or observations. Next, students are given the option of which social justice issue they would like to explore in more depth, resulting in a written speech. For the Summative Assessment students should be provided with as much choice as possible in the manner in which they create their final products, the type of high- and low-tech tools used, color, design, and layout of graphics, and sequencing and timing. For example, if the Summative Assessment task is a written speech, the manner in which individual students compose this speech can be accommodated to align with their learning styles.

Multiple Means of Representation

This unit asks students to explore social justice issues through a variety of literary and media resources or devices. It is suggested in the arts integration section to include a variety of genres of music from different time periods as one way of enhancing the students’ image of the social justice issue they are researching. Students are asked to represent their understanding in multiple manners throughout the unit. Through the formative assessments, students are being asked to analyze sections of *Nickel and Dimed,* support their opinion on a PBS video, write a letter to the author of *Nickel and Dimed* as a way of expressing their opinion, and to develop a evaluation of a song lyric to address the issues of poverty and oppression. Multiple aspect of activities can be adjusted so all student have access to the material and are able to demonstrate their knowledge. Reading roles, questions, and vocabulary can be adjusted to accommodate different abilities and interests. Learning objectives may be changed as needed for particular students.

Multiple Means of Action and Expression

Students will experience the text in visual, auditory, and kinesthetic modes, since they will read both aloud and silently, will listen to teachers and classmates reading, and will act out sections of the text as monologues. Students will participate in a carousel brainstorming to tap prior knowledge about poverty in America, including the current minimum wage, government agencies, and possible effects of poverty on families and children as part of their preassessment. This activity will have students express their current understandings of poverty, while listening to the ideas and understanding of their classmates. It will lead to a common understanding of the issue to build on throughout the unit. The unit lends itself to researching using multiple means of technology to express and demonstrate understanding. The lesson includes informational videos and other texts and research resources, including a variety of Internet sites. The performance tasks may be completed using desktop publishing software or online tools such as Prezi.
Multiple Means of Action and Expression (continued)

Lastly, a teacher can support many youth in expressing their knowledge by structuring the process for the youth. Teachers should provide checklists and project planning templates for understanding the problem, setting up prioritization, sequences, and schedules of steps. This level of structure is necessary for some students to adequately demonstrate their level of knowledge in a Summative Assessment. Reading and writing tasks may be scaffolded or altered to provide access to all differentiated content according to students’ identified learning needs.

Literacy and Numeracy Across Content Areas

Reading
Delineating and evaluating a text’s argument, claims, reasoning, and evidence will be a focus of the unit. Students will respond to text-dependent questions and select textual evidence to support their evaluation of a text’s argument, reasoning, and evidence. Analyzing the intended audience of a text will also be a focus of the unit.

Writing
Students will engage in daily low-stakes writing to engage the texts and to reflect on their learning. Short essays and narrative pieces will help students connect with the texts and grapple with unit themes in preparation for the summative tasks. Research is a main focus of the unit, and students will use both teacher-supplied research as well as research that they gather on their own.

Speaking and Listening
In addition to sharing ideas in class discussions and partner activities, students will have the opportunity to deliver a speech as their performance assessment. When students are in the audience, they will have roles and responsibilities as listeners and evaluators of the speech.

Language
The academic vocabulary featured in this unit includes rhetorical terms (ethos, pathos, logos, telos) and words related to employment and social class (e.g., minimum wage, living wage, penury, proletariat).

Thinking
Studying the history of poverty and working conditions in the United States and the methods that have been used to ameliorate/improve them will invite critical thinking about how those policies have worked, and if people are better or worse off now than they were over 100 years ago.

Numeracy
Opportunities for learning ELA through numeracy are found in the use of statistics, graphs, formulas, and time lines. Extrapolation, inferencing, and interpretation are all skills that are based in numeracy.
Resources (In order of appearance by type)

Print

Ehrenreich, Barbara. *Nickel and Dimed: On (Not) Getting by in America.*

Websites

www.worldvisionusprograms.org/us_poverty_myths.php

World Vision Programs. “A Great Need in America.”
www.worldvisionusprograms.org/us_poverty.php

www.dosomething.org/tipssandtools/11-facts-about-education-and-poverty-america#

wwwnpc.umich.edu/poverty/

www.nccp.org/publications/pub_899.html

www.bread.org/hunger/us/facts.html

Demos. “TOP 10 THINGS YOU SHOULD KNOW ABOUT POVERTY IN AMERICA”
www.demos.org/data-byte/top-10-things-you-should-know-about-poverty-america (See p. 7.7.1)

CNN Money. “Hard at work but can’t buy food.”

The Center for New American Media Channel. *People Like Us: Social Class in America*
www.youtube.com/playlist?list=PLC6D871A2A8C3C8EF. (use GOOGLE)

PBS. “People Like Us.”
www.youtube.com/playlist?list=PLC6D871A2A8C3C8EF.

Protest Songs.
kdhx.org/music/news/40-great-protest-songs-a-to-z.

Smithsonian Folkways.

Purdue University. “Aristotle’s Rhetorical Situation.”
owl.english.purdue.edu/owl/resource/625/03/.

The Heritage Foundation.
www.heritage.org.

Forbes.

Alternet.
www.alternet.org.

Inequality.org.
inequality.org.
Outline of Lessons

Introductory, Instructional, and Culminating tasks and activities to support achievement of learning objectives

NOTE: The first lesson of each stage is described in detail.

INTRODUCTORY LESSONS

Stimulate interest, assess prior knowledge, connect to new information

Lesson 1

Poverty Today

The goal of this lesson is to activate students’ prior knowledge (and/or misconceptions) about poverty and economic oppression in America and to begin to build some understanding of the history and current facts about the topic in preparation for reading Barbara Ehrenreich’s book *Nickel and Dimed: On (Not) Getting by in America* (New York: Henry Holt, 2001).

Do Now

The lesson begins with a quickwrite in which students explore what comes to mind when they hear the word “poor”—personal connections, movies, facts, beliefs, etc.

Hook

The teacher asks students to share what they have written and lists their ideas on the chalkboard or screen, then invites them to look for patterns in the responses. The teacher initiates a class discussion on what students know about poverty and to identify the stereotypes that surround it and creates a list of questions that the class generates around the subject of poverty.

Presentation

The teacher distributes a copy of the document “U.S. Poverty Myths” (first website below) to the class, and then leads a discussion about which of the myths and realities are the most and least surprising to the class, and why. For basic information, the teacher distributes (or projects) statistical information about poverty from some of the sources listed below. Students take note of information that is interesting or surprising to them.

SEE:  www.worldvisionusprograms.org/us_poverty_myths.php
   “11 Facts About Education and Poverty in America”
Practice and Application (or extension)

Either using Internet access or statistical information from the handouts, students take one to three of the questions generated by the class and try to answer them with either the information provided by the teacher or by examining the sites listed above.

Review and Assessment

Students write an exit slip explaining something interesting and/or surprising that they learned about poverty during class.

Lesson 2

“People Like Us”

The goal of this lesson is for students learn about different socio-economic classes in America.

Students do a quickwrite about the different socioeconomic classes in America, and the stereotypes they have about one of those classes. Students watch selections from the PBS video People Like Us: Social Class in America on YouTube, and/or the film can be ordered at http://www.pbs.org/peoplelikeus/about/index.html).

Students create a graphic organizer with three columns, one for each of the major social classes, with information on each class. Students should work in small groups, one for each social class, to recall as much specific information as they can about each class. Then they jigsaw with members of other groups to share information and complete their graphic organizers.

SEE: www.youtube.com/playlist?list=PLC6D871A2A8C3C8EF
INSTRUCTIONAL LESSONS

Build upon background knowledge, make meaning of content, incorporate ongoing Formative Assessments

Lesson 3

Introducing Argument, Topics from People Like Us

After a brief student-led recap of the film, the class should brainstorm a list of interesting topics noted from the film. This list should remain posted throughout the unit to give students ideas for their Performance Task, and can be added onto at any time throughout the unit.

Do Now

Students should complete a quickwrite about a topic that was interesting to them from the film.

Hook

The teacher asks how someone has ever persuaded the students to do or not do something (or tried to), and to identify whether that persuading person was successful or not. If they were successful, how, and if not, how could they have persuaded more strongly? The teacher introduces the Performance Task (a persuasive speech) and lets students know that they should be thinking about potential topics over the course of the unit.

Presentation

This lesson also introduces the terminology of argument, including argument, claim, reason, and evidence. The teacher presents one argument and claim from the film, and working in small groups, students should identify the reasons and evidence from the film to support that argument and claim.

Practice and Application

Students create diagrams on chart paper that connect the argument and claim from the film with the reasons and evidence they found. For an extension activity, students could identify an additional argument and claim from the film and find supporting evidence. It is important to note that there may be several arguments present in any text, and the teacher may want to provide several arguments and claims to different groups so that is apparent.

Review and Assessment

Exit ticket identifying two important elements in a persuasive argument.
Lesson 4

Introducing Nickel and Dimed ("Introduction: Getting Ready")

The purpose of this lesson is to introduce Nickel and Dimed, the premise of the book, information about the author, and to begin reading the introduction to the book.

Do Now
Students do a quickwrite about a job that they’ve had in the past, or a job that one of their family members has/had, and to explain that job in as much detail as they can in a few minutes.

Hook
The teacher asks if anyone is familiar with the phrase “to nickel and dime” something or someone. Students can volunteer answers, and/or the teacher can explain the idiom and its meaning. The class can then brainstorm some possible situations where they’ve either been “nickel and dimed” or could imagine it happening.

Presentation
The teacher shows the cover of the book and the subtitle “On (Not) Getting By in America” and asks the class who might be the person/people getting “nickel and dimed,” and who might be doing the “nickel and diming.” The teacher explains the conceit of the book, about a respected (and financially well-off) author who goes to live in three different cities to see if she can “make it” on a low-wage job. The teacher reads the first five pages to the class and then leads a brief recap of the rules the author set for herself, and why she set them.

Practice and Application
The students read the remaining four pages to themselves, paying attention to ways that the author felt like she was different from the people that she would be writing about. Time permitting, students can do a think-pair-share about a place that they would be willing to live or a job that they would be willing to do for one month, and what jobs/places would they be unwilling to even consider.

Review and Assessment
3-2-1: Three advantages that the author had, two difficulties she encountered, one prediction you can make about what she will experience.

The remaining instructional lessons on Nickel and Dimed are summarized in the lessons that follow. Any of these lessons may be abridged or expanded to accommodate the pace and needs of the class. This unit is only using the last of three sections, but this unit could be easily expanded by including one or both of the other sections, “Serving in Florida” and “Scrubbing in Maine.” All three of the sections are excellent, but “Selling in Minnesota” is selected for its focus on corporate culture (Wal-Mart) and interest in unionization, as well as the familiarity that most of the students would have with Wal-Mart. It has the strongest message about collective empowerment in the book rather than individual action.
Lesson 5

Fair or Unfair? (“Selling in Minnesota,” pp. 121-134)

Students will complete two-column notes of what is fair or unfair about today’s reading.

Each of the subsequent reading lessons should begin with a brief student–led recap of the reading from the previous lesson. The teacher begins class asking students to recall information from the introduction and distributes the 3-2-1’s from the previous lesson, asking students to share their predictions about what the author will encounter in her travels. The theme of the day’s reading is “fair or unfair,” and students complete two-column notes as they read, noting examples of things they thought were either fair or unfair, and why they classified them as such.

Topics may include drug tests, Wal-Mart policies, personality tests, and Caroline’s story. After reading, the teacher will lead a brief discussion about topics that the class found to be fair or unfair, and then ask them to reverse their positions and argue for the other side.

Lesson 6

Looking and Choosing (“Selling in Minnesota,” pp. 134-150)

Students will evaluate the actions of the author.

The focus of this lesson is examining the choices that the author has and the different decisions that she is making. Students evaluate the choices that she has made (to work at Wal-Mart rather than the hardware store; her search for a place to live) and determine whether they agree or disagree with her decisions. Part of this debate should be her possible options and the merits of the choices.

Lesson 7

It’s Harder than It Looks (“Selling in Minnesota,” pp. 150-163)

Students will evaluate the author’s assumptions.

In this reading section, students identify things that the author assumed would be easy (finding a safe place to live, finding the right place to hang up a dress) and the unexpected difficulties that she encounters. Students should also reflect on topics that they are knowledgeable about (the subtle differences in types of heavy metal, the intricacies of *Call of Duty*, the inner workings of a carburetor or the steps in creating a hairstyle) that look simple from the outside but are actually quite complex.
Lesson 8
It Just Got Real (“Selling in Minnesota,” pp. 163-175)

Students will analyze the author’s situation and her reactions.

Students should note the ways that the author’s situation gets more stressful in this section, and the ways that her personality changes to reflect that stress. The teacher should also explain what allusions are and point out some of the allusions that are used in this section (Sisyphus, Dr. Jekyll and Mr. Hyde, National Academy of Sciences, John Keynes) and the stories behind them that relate to the text (Sisyphus and Dr. Jekyll and Mr. Hyde in particular).

Lesson 9
Anger and Defeat (“Selling in Minnesota,” pp. 175-191)

Students will identify author response and the teacher will have conferences with the students.

There are several things in this section that make the author very angry, and she uses a combination of sarcasm, dialogue and descriptive language to convey that anger (“the great blind profit-making global machine” (179); “I am spending $49.95 for the privilege of putting clothes away at Wal-Mart” (185). Students will find several lines that convey the author’s anger, and explain what is making her angry. On an exit slip, students should also be able to identify why the author planned to give up and quit—why did this experiment fail? During this class period, the teacher should have individual conferences with each student to see how he or she is progressing in choosing a Performance Task topic.
Lesson 10 can be deleted for time constraints, but is important for integrating arts into the unit.

Lesson 10

Songs of Oppression, Songs of Protest

Students will listen to several songs and identify the oppression them of these songs.

In this lesson the teacher presents several recordings and lyrics to songs about protest and oppression. Possible songs to include are

- “1836 Song Lyrics Sung by Protesting Workers at Lowell,” about the girl protesters at the Lowell Mills;
- “All You Fascists” or “Don’t Kill My Baby and My Son” by Woody Guthrie;
- “A Change Is Gonna Come” by Sam Cooke;
- “Clampdown” by the Clash;
- “Fortunate Son” by Creedence Clearwater Revival;
- “Redemption Song” by Bob Marley and the Wailers;
- “Inner City Blues” by Marvin Gaye;
- “Kill the Poor” by Dead Kennedys;
- “The Lonesome Death of Hattie Carroll” by Bob Dylan;
- “Louder Than a Bomb” by Public Enemy;
- “Mississippi Goddamn” by Nina Simone;
- “Rappaport’s Testament: I Never Gave Up” by Chumbawamba;
- “Shame on You” by the Indigo Girls;
- “Strange Fruit” by Billie Holiday (and later Nina Simone);
- “Vietnam” by Jimmy Cliff.

The website “40 Great Protest Songs, A to Z” (see below) offers audio and video files of many of the songs, and lyrics can be found online. “Classic Protest Songs” from Smithsonian Folkways (also below) is another helpful site. Students can work individually or in small groups on a particular song, identifying the form of oppression and what is being protested, and can then present their song to the class, evaluating the song as an effective or ineffective protest.

SEE:  kdhx.org/music/news/40-great-protest-songs-a-to-z
www.folkways.si.edu/containerdetail.aspx?itemid=3222

Lesson 11

Introduction to Rhetoric

Students will learn rhetorical vocabulary.

This lesson introduces the vocabulary of rhetoric, including logos, ethos, pathos, and telos (see website below for definitions and search on “rhetorical triangle” for images). After discussing each of these terms, the class brainstorms examples from advertising, political speech, everyday life, and other
venues (the teacher should be prepared to supply some examples if students have difficulty thinking of them). Then the students look back at both the introduction and “Selling in Minnesota” and chart the rhetorical similarities and differences between the two.

SEE:  owl.english.purdue.edu/owl/resource/625/03/

**Lessons 12 to 14**

**Evaluating Rhetoric (“Evaluation”)**

Students will evaluate the final arguments of *Nickel and Dimed* and finalized ideas for the Performance Task.

The “Evaluation” at the end of *Nickel and Dimed* is excellent for the study of rhetoric and tone, since Ehrenreich's voice and purpose change significantly in this section. The language and concepts are more challenging, and this is where Ehrenreich synthesizes all of her experiences and her research into a coherent message for the reader. This is the section that is the most similar to what the students will create for their persuasive speech: a strong argument supported by well-chosen evidence. Students should treat “Evaluation” as a speech, and trace the logical progression of the arguments as well as the evidence used. To accommodate the level of complexity in the writing and the concepts, the daily reading is shortened for this section (pp. 193-199, 199-210, and 210-221 for Lessons 12-14, respectively) with more frequent discussion of Tier 2 vocabulary (*subsistence, commodity, expenditures*). If possible, the teacher should provide photocopies of this section or use sticky notes so students can write notes in the margins and highlight/underline important information about the argument, claims, reasons and evidence the author uses.

Students should also be reminded to check the posted list of topics to finalize an idea for their Performance Task, and the teacher should continue to add topics from the Evaluation and Afterword as they arise. If a student wants to pursue a topic that is not on the list, the student should ask for prior approval from the teacher.

**Lesson 15**

**An Author Reflects (Afterword)**

The goal of this lesson is for students to understand the author’s motivations in the Afterward.

While reading this section, students should chart out, either paragraph by paragraph or section by section, what the author is doing in the Afterword. The teacher should point out that the Afterword was written about ten years after the publication of the original book, and represents the author’s continuing reflection on the changes that have happened in the country and the impact that her book has had.

Students should respond to this question: “Rhetorically, does this section resemble ‘Selling in Minnesota’ or ‘Evaluation’ more? Why?”
Lessons 16 and 17 can be deleted if necessary due to time constraints, but would be a valuable way to reflect on the text before moving on to the rhetorical evaluation.

Lesson 16 and 17

A Letter to Barbara Ehrenreich (opinion piece)

Students will write letters to the author.

Students write a formal letter to the author, tell a bit about themselves and share any of their own experiences that would be appropriate to the task and audience, ask questions of the author (would she do this again, is there anything she’d do differently next time?) and give their opinion of the text (citing evidence from sections they liked or disliked).

Students can peer-edit their letters, but each letter should be carefully proofread by the teacher until a final draft is ready to be mailed. The teacher should let the students know ahead of time that they should expect to complete several drafts of their letters before they are ready for their signature.

Lesson 18 and 19

Rhetorical Evaluation of Nickel and Dimed

Students will write an essay or complete a graphic organizer on Nickel and Dimed’s rhetorical elements.

Students will identify the rhetorical elements of Nickel and Dimed (logos, ethos, pathos, telos), determine which of them change in the different sections of the book ("Selling in Minnesota," “Evaluation,” and Afterword— the Introduction doesn’t present much in the way of argument), and evaluate which sections of the book they believe have the most effective rhetoric. This analysis can be written in essay form or can be completed as a graphic organizer/table.

Students can begin by asking which section of the book made the greatest impression on them, and then ask why it was so effective. From there, they should identify how the author makes her arguments and determine which of the elements of rhetoric was the most important to the effectiveness of the argument.
CULMINATING LESSONS
Includes the Performance Task, i.e., Summative Assessment - measuring the achievement of learning objectives

Lesson 20

Introduction to the Performance Task (persuasive speech)

Students should have a very good idea of the topic that they would like to use for their persuasive speech, since they have had multiple occasions to review topics and meet one-on-one with their teacher.

Do Now
The students do a quickwrite about the topic they have chosen for their speech, explaining what they already know about the topic and some areas where they would like to do additional research. If they are still between topics, they should choose one of their possible topics for this activity, knowing they can change their topic later in the period.

Hook
The teacher asks if anyone has spoken publicly before, and how they felt when giving their speech. Students can share their experiences, and then the teacher will give some tips about confidence in speaking, posture, speed, volume, and enunciation while presenting.

Presentation
The teacher then gives a model presentation of the persuasive speech, which should be between 5-8 minutes in length (differentiating for student ability). The topic that the teacher chooses should be related to the students’ topics, but should not be one that a student has chosen or that is listed on the topic chart paper that has been collecting topic ideas. The teacher’s speech should be accompanied by two visual elements, one high-tech (a PowerPoint or Prezi) and one low-tech (a poster). The teacher’s presentation can be tailored for the level of the class, and should show differentiation in complexity between the two visual elements. In subsequent years, the teacher can show videos of past student speeches to give model examples to the class.

Practice and Application
Students plan out what they would like their speech to cover, either in outline format, as a storyboard, as a numbered web, or as a list. With the help of the teacher, they should make sure that their speech has a logical progression of claims, and that the major argument of the speech is clear.

There will be very little detail at this stage, and this plan will probably change once the research stage begins, but it will give the students a place to start. For example, a student might know that his or her topic will be child hunger and can create a broad argument, such as, “Child hunger has major consequences, and must be addressed.” By brainstorming, he or she might come up with several claims, such as “child hunger affects education,” child hunger affects health,” “child hunger affects many children in America.”

By turning each claim into a question (“How does child hunger affect education?”), the student can use those claims to drive research and to find reasons and evidence to answer each of the claim questions.

Review and Assessment
Exit slip: “What is the most important thing I want to find out about my topic?”
Lessons 21* to 23 (Lesson Plan Sample)

Researching and Finding Evidence

Students should be able to clearly identify the argument, claims, reasons, and evidence in their persuasive speech. They may have their argument and claims (and even some reasons) before they start their research, so the purpose of their research is to find and refine their reasons and to gather the most relevant evidence to support their claims. These three lessons will depend heavily on the computer and Internet resources of the classroom.

If there is no Internet access, the teacher will need to find appropriate articles and information from websites to provide to the students about their topics. In this situation it may be prudent to have three or four topics for the students to choose from and to be prepared with a variety of materials at different reading levels for each topic. Even if there are Internet resources, the teacher may still find it useful to provide one piece of research to each student at the appropriate reading level.

The teacher reviews reading with a question in mind, and the students should utilize their plans from the previous lesson to create a question for each section. Other topics to cover when reading through research include finding relevant evidence and citing sources. Another important mini-lesson is evaluating websites for legitimacy and bias (this can be a larger or smaller section based on Internet availability). To show bias, the teacher can revisit one of the poverty information websites from the beginning of the unit, and then show the same topic from the sites below.

SEE:  www.heritage.org
      www.forbes.com
      www.alternet.org
      inequality.org

If databases are available, students should be directed to begin their research on an appropriate database (Opposing Viewpoints would be excellent for this project). Limiting the students to two or three sources will challenge them to find sources that are the most relevant to their topics. Students have the option of creating a high-tech or a low-tech presentation (again, availability of computers is a key determinant), and as they find relevant information, they should incorporate it into their poster or presentation.

The teacher should remind the students that they are making a persuasive speech, not an informative one, so every piece of evidence that they find should work towards persuading the audience to understand and agree with their argument. As students prepare their speeches and visual aids, they should rehearse their presentations in pairs.
Lessons 24 and 25

Presenting a Speech, Being a Thoughtful Audience, Reflection

Students will present their speeches and reflect on the knowledge they gained in this unit through making speeches.

The teacher will review important points about making a speech, and make a list of those points on chart paper for reference. The teacher should also discuss audience expectations with the class, creating a student-generated rubric for audience behavior. Topics should include eye contact, posture, and body language for audience members.

The speeches should begin in this lesson, and depending on the number of students in the class, will be completed in one or two periods. Students spend the final lesson of the unit (or the final portion of the second speech presentation day) reflecting on the knowledge and understanding that they’ve gained in this unit, as well as the experience they had giving a presentation to the class. This reflection can begin in pairs or small groups, and then those groups should share their findings with the class. They can give each other feedback about their presentations, including aspects of each speech that went well and possible areas of improvement. The exit slip should be a longer and more personal written reflection of the most important thing that the student has learned from the unit.
POST-UNIT REFLECTION

On meeting the Learning and Language objectives

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LESSON PLAN 21 | Researching and Finding Evidence

Researching and Finding Evidence (Lesson 21)

**Fighting for Change**

Extended Text: *Nickel and Dimed*, by Barbara Ehrenreich
Lesson Plan Designer: Erin Witmer, Western Massachusetts Writing Project

Theme or Content Area: ELA Season 4
Duration: 2-4 Days

**Emphasized Standards**

*Content and College and Career Readiness Anchor Standards*

- **W7.** Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.
- **SL4.** Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.
- **R8.** Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

**Essential Questions**

*Open-ended questions/concepts that lead to deeper thinking and understandings*

- Who’s listening out there?
- What are the most effective techniques of persuasion, and how can we use them responsibly?
- How can mass media promote social justice?

**Transfer Goals**

*How will students apply their learning to other content and contexts? Students will*

- Understand the power of words and images to transform lives and provide insight into the experiences of others and understanding of cultures and historical periods.
- Analyze the rhetorical elements of persuasive texts, identifying appeals to character, emotion, and reason, and evaluating arguments, claims, and evidence.
- Generate open-ended questions and seek answers through critical analysis of text, media, interviews, and/or observations.
- Communicate ideas effectively in discourse and oral presentations to suit various audiences and purposes.
## Learning and Language Objectives

By the end of this unit:

**Students should know...**
- Elements of rhetoric, including logos, ethos, pathos, and telos
- Terms: argument, claim, reason, evidence, relevance
- Economic terms: minimum wages, living wage
- Conventions of reading an explanatory text with footnotes
- Thematically related Tier 2 vocabulary, e.g., penury, homogenous, stereotype, tribulations, proletariat
- Data on Poverty in America: current statistics, related government agencies and community resources

**understand...**
- Even small actions or events can make a big impact on a life.
- A single voice can have a major impact on the world.
- It’s important to know your rights and stand up for them.
- It is very difficult to raise one’s socio-economic status in America.
- Understanding the causes of poverty creates empathy and understanding.

**and be able to...**
- Write and deliver a persuasive speech with a clear purpose and intended audience
- Gather relevant details from research that support a position
- Organize material to form a logical progression of ideas
- Analyze the rhetoric used by a single author for multiple purposes
Assessment Evidence
Quality questions raised and tasks designed to meet the needs of all learners

Performance Task(s) and Summative Assessment(s)

**Align with CCR & Content Standards**

(In progress during this lesson) Persuasive speech written in the form of a research-based presentation on a social justice or empowerment issue. This project requires students to seek historical data and a range of perspectives in various media on the social justice issue picked for the performance assessment and evaluate the rhetorical and presentation techniques they incorporate.

Pre-Assessment(s)
Quickwrite: After looking at your claims and questions from the previous lesson, identify one thing that you would add or change before you begin your research.

Formative Assessment(s)
Exit Slip: Which of my claims has the most important information? Which of my claims has the greatest emotional impact? How should I order my claims to have the strongest possible impression on my audience? Are there any claims that I want to drop from my argument?
Access for All
Considering principles of Universal Design for Learning (UDL), Positive Youth Development/Culturally Responsive Practice (PYD/CRP), differentiation, technology integration, arts integration and accommodations and modifications

Grouping
Whole class, partners, independent

Access for All
PYD, accommodations

Differentiation
Curriculum, assessment

Technology
Computer, internet access,

Notes
This lesson (and the Performance Task as a whole) can be modified for skill levels and availability of technology and the topic chosen by each individual.

Literacy and Numeracy Across Content Areas

Processes
Reading, writing, language, thinking

Specific Strategies
Reading: reading with a question in mind, highlighting key passages
Writing: taking notes, organizing information
Thinking: evaluating evidence, finding answers to student-created questions
Lesson Plan 21 | Researching and Finding Evidence

**Key Vocabulary**

Elements of rhetoric, including *logos, ethos, pathos, and telos*

Thematically related Tier 2 vocabulary, e.g., *penury, homogenous, stereotype, tribulations, proletariat*

*argument, claim, reason, evidence, relevance*

**Resources (in order of appearance by type)**

**Websites**

Articles chosen by the teacher to be relevant to each student’s topic. Lists of relevant websites/databases tailored to each student’s reading level and chosen topic.
<table>
<thead>
<tr>
<th>TIME</th>
<th>LESSON SEQUENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Goal</strong></td>
<td>The goal of this lesson is to find relevant information from the research (listed websites/databases/articles in order to answer each claim question and to support each claim with specific reasons and evidence.</td>
</tr>
<tr>
<td><strong>5 minutes</strong></td>
<td><strong>Do Now</strong></td>
</tr>
<tr>
<td></td>
<td>Students review their plans for their speeches from the previous lesson, in which they determined the topic of their speech, the argument, and two or three claims. They have also created questions based on their claims to guide their research. Quickwrite: After looking at your claims and questions from the previous lesson, identify one thing that you would add or change before you begin your research.</td>
</tr>
<tr>
<td><strong>5 minutes</strong></td>
<td><strong>Hook</strong> <em>(activator/motivator)</em></td>
</tr>
<tr>
<td></td>
<td>Students share their quickwrites with a partner, and read over and comment on each other’s argument and claims. Partners can offer feedback and ask questions of each other, with the goal of making sure that each claim supports the argument. The teacher visits each pair to answer questions and help evaluate claim questions.</td>
</tr>
<tr>
<td><strong>15 minutes</strong></td>
<td><strong>Presentation</strong> <em>(beginning)</em></td>
</tr>
<tr>
<td></td>
<td>Students report back to the class on their research plan for the day: Which claim question will they try to answer first, and what type of resource do they think would be most helpful to them? The teacher hands out resources: this can either be a list of relevant websites by topic and reading level, a guide to available databases, or printed articles differentiated by topic and reading level. The teacher then reviews the objectives for the day: to find relevant information from the listed websites/databases/articles in order to answer each claim question and to support each claim with specific reasons and evidence. (On the second day of research, students will be given opportunities to find websites on their own, and the lesson will focus on evaluating websites for legitimacy and bias.)</td>
</tr>
<tr>
<td>TIME</td>
<td>LESSON SEQUENCE</td>
</tr>
<tr>
<td>----------</td>
<td>----------------</td>
</tr>
<tr>
<td>30 minutes</td>
<td>Practice and Application <em>(middle)</em></td>
</tr>
<tr>
<td></td>
<td>Students start with their argument plans, which have their topic, argument, and two to four claim questions written on them. The teacher instructs the students to refer back frequently to their claim questions as they read, and when they find the answers in their reading, they can write those answers directly on the argument plan.</td>
</tr>
<tr>
<td></td>
<td>Students read one to three articles from the resource list or provided websites or provided texts that relate directly to their topic. The teacher reminds them to keep reading with their claim questions in mind, and when they find information that is relevant to a claim question, they should underline or highlight that text, noting in the margin which claim it supports. If they are reading online, students should copy the entire section/article into a Word document, where they can use the highlight function to highlight their text. If they come across interesting information while reading that does not directly relate to a claim question but does relate to their larger argument, they should highlight it as well, and can use it to add an additional claim to their speech.</td>
</tr>
<tr>
<td></td>
<td>By the end of the period they should have answered as many of their claim questions as possible and have highlighted relevant and interesting information from their texts that relates directly to their argument and claims. (At the beginning of the next lesson, students will review their claims and evidence, perhaps adding an additional claim and keeping only those claims that they could support with evidence.)</td>
</tr>
<tr>
<td>5 minutes</td>
<td>Review and Assessment <em>(wrap up)</em></td>
</tr>
<tr>
<td></td>
<td>Students can use the websites of local and national newspapers to find recent news items about their topic, particularly political or human interest stories, so they can include the current state of affairs and recent developments in their topics.</td>
</tr>
</tbody>
</table>
# Adapting the Unit for a Short-Term Program

<table>
<thead>
<tr>
<th>SEASON 4</th>
<th>UNIT TITLE: Fighting for Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reaching an Audience</td>
<td><img src="https://example.com/chapter-7" alt="Chapter 7" /></td>
</tr>
</tbody>
</table>

## Overview
This unit, built around Barbara Ehrenreich’s *Nickel and Dimed: On (Not) Getting by in America*, is aimed at engaging students in the process of social change. Described below are two options for teaching this unit in two to three weeks. One short-term adaptation substitutes a letter to the author for a research project. The other omits the Ehrenreich text and focuses on research for and presentation of a persuasive speech.

### Options

<table>
<thead>
<tr>
<th>Adaptation 1 (2 to 3 weeks)</th>
<th>Themes in Open Letter to the Author</th>
<th>Adaptation 2 (2 weeks)</th>
<th>Persuasive Speech</th>
</tr>
</thead>
</table>

### Desired Results
In this adaptation **Emphasized Standard R8** becomes the main focus. Students will evaluate the argument and specific claims the author makes about the working poor in the U.S. and respond in the form of a letter. The third **Essential Question** and second **Transfer Goal** are stressed. The **Know** and **Understand** objectives remain, but with less emphasis on rhetoric. In the **Do** section the final bullet becomes writing a formal, analytical letter to the author.

This adaptation omits reading of *Nickel and Dimed* and focuses on researching social justice issues and persuasive speaking, making **Emphasized Standards W7** and **SL4** primary. All of the original **Essential Questions** and **Transfer Goals** remain relevant, but especially those emphasizing persuasive techniques and communication. All of the **Know**, **Understand**, and **Do** objectives are retained in this version, with less emphasis on reading and vocabulary.

### Assessment Evidence
The persuasive **Performance Task** is changed to a letter to the author analyzing one or more of her arguments (previously a Formative Assessment). Research for the project is limited to texts provided in class.

The **Pre-Assessment** activity may be used as presented to tap prior knowledge (and/or misconceptions) about poverty. Rhetorical analyses and opinion pieces on assigned texts should still be used as **Formative Assessments**. The evaluation of song lyrics may be omitted unless the teacher decides to supplement the unit.

The original **Performance Task**, a speech written in the form of a research-based persuasive presentation on a social justice or empowerment issue, is retained (though possibly in an abbreviated form) as the **Summative Assessment**.

The carousel brainstorm **Pre-Assessment** may be used as presented, as may all of the **Formative Assessments** except those directly related to *Nickel and Dimed*. The teacher may find it helpful to add some additional check-ins to monitor the research and speech writing processes in Lessons 20-25.

### Learning Plan
**Introductory** and **Instructional** lessons 1-9 should remain essentially the same, though an audio version of the book and a budgeting task based on the figures in the “Selling in Minnesota” chapter may help students relate to the reading.

Lessons 10-11 should be omitted, and Lessons 12-15 should be condensed to three days. Lessons 16-19 (also condensed to three days) become the **Culminating** section, reordered to make the letter to the author the Summative Assessment.

To create an even shorter version of the unit, the teacher may omit the introductory and concluding chapters of *Nickel and Dimed*.

This adapted unit eliminates all of the lessons focused on *Nickel and Dimed* in the original version. Lessons 1-2 still serve as the Introductory sequence because they tap and extend students’ prior knowledge of poverty.

Lessons 3 and 10-11, which focus on argument and rhetoric and include short texts on oppression and protest, constitute the **Instructional** portion of the unit. Additional brief persuasive texts from *Edge* or other sources may be inserted here.

Lessons 20-25, taught as presented in the original but condensed to four or five days, form the **Culminating** part of the unit. Persuasion should be stressed.
Connections to Empower Your Future

**Summative Assessment**

In this unit, students write a persuasive speech on social justice or empowerment issues, similarly in EYF students are asked to present their plans to empower themselves at key transition meetings that take place across the DYS continuum of care. ELA and EYF teachers should work closely to connect the persuasive speech from this unit to the work students are doing in EYF to prepare themselves for presentations at key transition activities.

The following expectation explains how EYF lessons support youth presentations in preparation of these transition activities:

**EYF Expectation regarding Youth Voice**

**Detention:**

Students are taught to advocate for themselves (for example, EYF curriculum activities such as Guidance Counselor worksheet, and Community Resource Guide Scavenger Hunt) upon return to the community by preparing them for transition back to school, high school equivalency test, or work.

**Assessment:**

Through this curriculum, students present EYF Goals (related to education and employment) using a poster (the Career Puzzle project) or Final Student Project at their initial staffing. The youth's work should be given consideration at the initial staffing and to the extent possible (with the input of other DYS educational professionals) be integrated into the youth's treatment plan.

**Treatment:**

Each unit in the treatment curriculum ends with the student presenting a culminating project (For example, Career PowerPoint, Possible Selves Tree, Rollercoaster project) to classmates. Students can present any EYF Unit project (examples above) or **EYF Treatment Unit 10 Final project** at 90-, 60-, or 30-day staffing as a way to voice their goals, plans and ideas around education and employment and help shape their Community Services Treatment Plan.

**Revocation:**

Students should be prepared to present updates to their education and career plans outlining next steps at the youth planning team meeting.

**Transfer Goals**

The Transfer Goals to “Understand the power of words and images to transform lives” and to “Communicate ideas effectively in discourse and oral presentations to suit various audiences and purposes” as well as the transferable skills gained from preparing for their presentation, practicing/receiving feedback on their presentation, and the experience of presenting in front of the class (Lessons 21-25) will better prepare youth to be able to present at various transition meetings listed above. Several EYF lessons in Detention and Revocation can help ELA teachers to structure preparation for presentations, receive structured feedback, and present effectively in front of the class. The related EYF lessons include:

**EYF Detention Unit 3, Lesson 6:**

This lesson helps prepare students for a presentation by introducing the do’s and don’ts of making a presentation in front of a group and reviewing steps to take before, during, and after a presentation.

**EYF Revocation Unit 3, Lesson 1:**

This lesson is very similar to the Detention lesson but also includes a presentation outline and checklist to help organize for a presentation and a presentation feedback form to allow for structured feedback from other students and the teacher.

Massachusetts DYS Education Initiative—**English Language Arts**—2014 Edition | Chapter 7, Section 6
POVERTY IN AMERICA

1. The number of Americans living in poverty (less than $22,314 for a family of four) stands at 46 MILLION PEOPLE or 15.1 PERCENT OF POPULATION.

2. The actual number of poor Americans living in poverty nearly INCREASED 20 PERCENT since the publication of The Other America in 1962.

3. ECONOMIC GROWTH DIDN’T TRICKLE DOWN: Since 1980, GDP has doubled while poverty rates have remained essentially flat.

4. AMERICANS IN DEEP POVERTY: 20.5 million Americans, or 6.7 percent of the population, have an income less than HALF of the poverty line (less than $11,157 for a family of four). This rate has doubled since 1976.

5. CHILDREN UNDER AGE 18 IN POVERTY: 16.4 million, 22 percent of all children, including 39 percent of African-American children, 35 percent of Latino children, and 12 percent of white children.

6. People in SINGLE FEMALE-HEADED FAMILIES (with children) have a POVERTY RATE OF 42 PERCENT.

7. ROUGHLY ONE IN THREE AMERICANS live at twice the poverty level or less (less than $44,628 for a family of four): THAT’S MORE THAN 103 MILLION PEOPLE.

8. HALF THE JOBS in the country now pay less than $33,000 a year, and a quarter pay less than the poverty line of $22,000 for a family of four.

BUT

9. PUBLIC POLICIES including the Earned Income Tax Credit, the Child Tax Credit, Supplemental Security Income, and Social Security, kept 40 MILLION PEOPLE from falling into poverty in 2010.

10. POVERTY RATE AMONG THE ELDERLY was reduced by nearly half between 1967 and 1975, and reached a historic low of 8.9 percent in 2009, due in large part to Social Security.

Sources:
Greg Knikkka’s “This Week in Poverty,” The Nation
Peter Edelman, “Worse than We thought, but We Can Solve This,” The American Prospect
Demos’ calculations of the Census Bureau’s Current Population Survey

www.demos.org

Courtesy of DEMOS at www.demos.org/data-byte/top-10-things-you-should-know-about-poverty-america
U.S. Poverty Myths

Myths about poverty in the world’s wealthiest nation
Myths and misunderstandings fuel stereotypes that negatively impact those living in poverty in the U.S. Here are just a few of many related to U.S. poverty:

Myth: Even if you’re poor in the U.S. you’re doing pretty well
The Reality: The U.S. ranks near the bottom of the world’s wealthiest countries in how well it cares for its children in poverty. Out of 24 nations, the U.S. ranked between 19th and 23rd in critical areas of health, education, and material well-being. (UNICEF, 2010)

Myth: No one goes hungry in America
The Reality: One in six Americans lives in a household that is “food insecure,” meaning that in any given month, they will be out of money, out of food, and forced to miss meals or seek assistance to feed themselves. Nationally, more than 50 million Americans were food insecure in 2011—a 39 percent increase from 2007. Among the hungry are nearly 17 million children. (U.S. Dept. of Agriculture, 2012)

Myth: Poverty has little lasting impact on children
The Reality: Research is clear that poverty is the single greatest threat to children’s well-being. Poverty can impede children’s ability to learn and contribute to social, emotional, and behavioral problems. Poverty also can contribute to poor physical and mental health. Risks are greatest for children who experience poverty when they are young and/or experience deep and persistent poverty. (National Center for Children in Poverty, 2012)

Myth: Few U.S. children are homeless
The Reality: More than 1.6 million of the nation’s children go to sleep without a home each year. Homeless children experience a lack of safety, comfort, privacy, reassuring routines, adequate health care, uninterrupted schooling, sustaining relationships, and a sense of community. These factors combine to create a life-altering experience that inflicts profound and lasting scars. (National Center on Family Homelessness, 2012)

Myth: All U.S. children have equal opportunities to succeed in school
The Reality: Children born poor, at low birth weight, without health coverage, and who start school not ready to learn often fall behind and drop out. Teachers in high poverty schools are more likely to have less experience, less training, and fewer advanced degrees than teachers in low poverty schools. 22 percent of children who have lived in poverty do not graduate from high school, compared with six percent of those who have never been poor. 32 percent of students who spent more than half of their childhoods in poverty do not graduate. (Children’s Defense Fund, 2010; Annie E. Casey Foundation, 2012)

Myth: People who are poor are lazy
Fact: More than 10.5 million people in poverty formed the “working poor” in the U.S. in 2010, meaning they were in the labor force for at least 27 weeks. (U.S. Department of Labor, Bureau of Labor Statistics, 2012)

Myth: Those living in poverty just want to stay there
Fact: Millions of Americans move in and out of poverty over a lifetime. More than half the U.S. population will live in poverty at some point before age 65. (Urban Institute, 2010)

Adapted from: www.worldvisionusprograms.org/us_poverty-myths.php
11 Facts About Education and Poverty in America

1. What is the “Poverty Line,” anyway? According to the 2011 U.S. Census Bureau, it is a family of 4 (2 adults, 2 children under 18) that earns less than $23,021.

2. More than 30 million children are growing up in poverty. In one low-income community, there was only one book for every 300 children. You can improve literacy rates by running a competitive book drive for low-income areas. Sign up for Stacks on Stacks.

3. In 2011, nearly 46.2 million Americans were living in poverty.

4. Children living in poverty have a higher number of absenteeism or leave school all together because they are more likely to have to work or care for family members.

5. Dropout rates of 16 to 24-year-old students who come from low income families are seven times more likely to drop out than those from families with higher incomes.

6. A higher percentage of young adults (31%) without a high school diploma live in poverty, compared to the 24% of young people who finished high school.

7. 40% of children living in poverty aren’t prepared for primary schooling.

8. Children that live below the poverty line are 1.3 times more likely to have developmental delays or learning disabilities than those who don’t live in poverty.

9. By the end of the 4th grade, African-American, Hispanic and low-income students are already 2 years behind grade level. By the time they reach the 12th grade they are 4 years behind.

10. The nation’s lowest-performing high schools produce 58% of all African-American dropouts and 50% of all Hispanic dropouts, compared to 22% of all white dropouts.

11. Less than 30% of students in the bottom quarter of incomes enroll in a 4 year school. Among that group, less than 50% graduate.

11 Facts About Education and Poverty in America Sources:


Adapted from: www.dosomething.org/facts/11-facts-about-education-and-poverty-america
CHAPTER 7– Reaching an Audience

SUPPLEMENTAL | Fighting for Change

Song Lyrics
Songs of Protest and Change

1836 Song Lyrics
Sung by Protesting Workers
in Lowell, Massachusetts

Oh! isn’t it a pity, such a pretty girl as I
Should be sent to the factory to pine away and die?
Oh! I cannot be a slave, I will not be a slave,
For I am so fond of liberty,
That I cannot be a slave.

Other songs can be found at the following websites.
Just type in an artist or song to get started.
SEE:  www.metrolyrics.com
www.lyricsfreak.com
www.sing365.com

5. MILL #8 VIEW FROM THE SOUTH (1982)
Boott Cotton Mills, John Street at Merrimack River,
Lowell, Massachusetts
Library of Congress
Prints and Photographs Division
Washington, D.C. 20540 USA
www.loc.gov/pictures/item/ma1289.photos.080669p


11 Facts About Education and Poverty in America Sources (continued):
Notes
Making the World Better, or, How to be a “Positive Deviant”

Introduction

Designed for Reaching an Audience | Season 4, this unit was created for use primarily in short-term programs, but it may also be used in long-term settings. This unit also includes a Lesson Plan Sample.

Extended Text: Better: A Surgeon's Notes on Performance, by Atul Gawande (selections)
Unit Designers: Bruce M. Penniman, Western Massachusetts Writing Project

Unit Focus

This focus of this unit is on the skills of analysis, research, and public speaking emphasized during the season. The comments below introduce the unit, explain its relationship to the big ideas of the season, and provides some information about text complexity.

As presented here, the unit incorporates only the Introduction and the Afterword of Better: A Surgeon's Notes on Performance, the extended text. These sections can stand on their own, but the unit could easily be expanded for use in long-term programs by including more chapters from the book as well as other literary and informational texts.

Essential Questions

The Reaching an Audience season comes late in the academic year, after students have had a good deal of practice with personal and academic writing. The season's first Essential Question, “Who's listening out there, and how do we reach them?” suggests a more public purpose for writing, with explicit consideration of the audience to be reached and persuaded to act. The second Essential Question, “What are the most effective techniques of persuasion, and how can we use them responsibly?” forms the how of the unit, as it points to learning how rhetoric works and how it can be used ethically (an apt connection to the “doing right” motif in the extended text). In this unit the ELA Scope and Sequence's third essential question, “How can mass media promote social justice?” is modified to have a more personal focus (“What kinds of changes make a person, a community, or the world better?”), in keeping with the themes of improvement and empowerment developed in the readings. Students will have the opportunity to read and consider other people's approaches to betterment—and how they have communicated those ideas to various audiences—as well as to develop and share their own ideas for promoting positive change.

Emphasized Standards

The speaking and listening standard, “Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience,” is the most emphasized of the Emphasized Standards in this unit. Students will have at least two opportunities to “stand and deliver” to their peers, building presentation skills and confidence in the process. In the emphasized writing standard, “Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation,” short is the operative word in this unit, with a focus on selecting relevant information from a limited number of sources. The reading standard, “Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence,” will be applied to both print and oral arguments, with an emphasis on understanding the basic elements of rhetoric.

“Who is listening out there, and how do we reach them?”

Unit Designers: Bruce M. Penniman, Western Massachusetts Writing Project

Extended Text: Better: A Surgeon's Notes on Performance, by Atul Gawande (selections)
Relationship to the Season

As noted above, this unit can be used to introduce the Reaching an Audience season. It provides some fairly low-stakes opportunities for students to contemplate how to effect positive change in the world, to learn the basic elements of rhetoric and analyze arguments, and, above all, to get up on their feet in front of a real audience and make arguments. Other units in the season can build on these beginnings, incorporating more complex texts for reading and discussion, more extensive research in a greater variety of sources, and more elaborate presentations including digital media.

Text Complexity

Better: A Surgeon’s Notes on Performance has a Lexile measure of 1100L (approximately ninth-grade level). Depending on the passage selected, the book’s ATOS levels range from 5.4 (about fourth-grade level) to 9.7 (eighth-grade level). Gawande’s stories and explanations are generally quite clear and accessible. Medical terminology complicates some parts of the book, but it is not really necessary to know the medical terms to appreciate the author’s message. The Introduction, Afterword, and most of the intervening chapters are appropriate for use in DYS settings, but “The Doctors of the Death Chamber,” which includes some graphic descriptions of execution by lethal injection, should probably be avoided.
## UNIT PLAN | Making the World Better

### Making the World Better, or, How to be a “Positive Deviant”

Extended text: *Better: A Surgeon's Notes on Performance*, by Atul Gawande (selections)

Unit Designer: Bruce M. Penniman, Western Massachusetts Writing Project

<table>
<thead>
<tr>
<th>Theme or Content Area:</th>
<th>ELA Season 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duration:</td>
<td>2 Weeks (with departure options)</td>
</tr>
</tbody>
</table>

### Emphasized Standards

*Content and College and Career Readiness Anchor Standards*

**W7.** Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

**SL4.** Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

**R8.** Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

### Essential Questions

*Open-ended questions/concepts that lead to deeper thinking and understandings*

- Who’s listening out there, and how do we reach them?
- What are the most effective techniques of persuasion, and how can we use them responsibly?
- What kinds of changes make a person, a community, or the world better?

### Transfer Goals

*How will students apply their learning to other content and contexts? Students will*

Analyze the rhetorical elements of persuasive texts, identifying appeals to character, emotion, and reason, and evaluating arguments, claims, and evidence.

Generate open-ended questions and seek answers through critical analysis of text, media, interviews, and/or observations.

Communicate ideas effectively in discourse and oral presentations to suit various audiences and purposes.

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For Empower Your Future connections, see p. 7.12.1
Learning and Language Objectives

By the end of this unit:

Students should know...

- Better vocabulary: performance, ethics, diligence, ingenuity
- Key rhetoric terms: speaker, occasion, audience, purpose, tone, argument, claim, evidence

understand...

- Performance is based on character as well as on talent and skill.
- Problems can be solved by analyzing data and adopting new practices.
- Audiences are swayed by reason and emotion.

and be able to...

- Identify and evaluate claims and rhetorical techniques in sources
- Select relevant details when researching an inquiry question
- Organize and deliver an effective speech

KUDs are essential components in planning units and lessons. They provide the standards-based targets for instruction and are linked to assessment.
Assessment Evidence

Quality questions raised and tasks designed to meet the needs of all learners

Performance Task(s) and Summative Assessment(s)

Align with CCR & Content Standards

Persuasive speech on a topic related to betterment (of self, community, or world), including research and effective use of argument, with optional visual component

Reflection on gains in self-understanding, world view, and skills

Pre-Assessment

Discovering student prior knowledge and experience

Close reading chart on elements of success illustrated in Better Introduction (see p. 7.9.7)

Impromptu speech to determine ability to convey ideas and stage presence (see p. 7.9.8)

Formative Assessment

Monitoring student progress throughout the unit

Close reading exercises and SOAPSTone analyses of articles and speeches

Generative writing for and drafts of final speech

Speech rehearsals

For Empower Your Future connections, see p. 7.12.1
Access for All

Considering principles of Universal Design for Learning (UDL), Positive Youth Development/Culturally Responsive Practice (PYD/CRP), differentiation, technology integration, arts integration and accommodations and modifications

Multiple Means of Engagement

This unit focuses on bringing student voice to issues that matter to students, such as what it means, to look and not look toward a more positive future. Student assignments and the final performance task will be empowering not only in the near term, but also long range, as students will explore core values and develop skills of analysis and persuasion useful in many contexts. Students will be provided multiple perspectives on how different individuals view and work toward self improvement. This unit also has built in multiple low-stakes opportunities for students to develop their own points of view and test these notions in a cooperative learning setting.

Multiple Means of Representation

The topic of betterment (or improving performance) can be approached from a variety of angles, and everyone can bring relevant experience to bear. The texts for the unit include materials in a variety of formats, ranging from books and articles to videos to cartoons. The topic of betterment is explored through reading of short excerpts with a range of Lexile scores, YouTube videos, peer-to-peer discussions, and the incorporation of art integration. Modifications intended to adjust the unit’s learning and language objectives, Transfer Goals, level of performance, and/or content will be necessary for students with mandated specially designed instruction described in their Individualized Education Programs (IEPs).

Multiple Means of Action and Expression

Reading, writing, and speaking tasks are scaffolded through the use of two column notes used to collect textual evidence, concept maps—a “Persuasion Map,” short writing assignments, speeches, student discussion and brain storm sessions. The unit includes specific time set aside for direct instruction on revising and rehearsing persuasive speeches which will allow students to receive and reflect on teacher feedback. The unit may also be altered to provide access to differentiated content according to students’ identified learning needs. Accommodations intended to enhance learning abilities, provide access to the general curriculum and provide opportunities to demonstrate knowledge and skills on all Performance Tasks will be necessary for students with applicable Individualized Education Programs (IEPs) and could benefit all learners.
Literacy and Numeracy Across Content Areas

Reading
Focusing on short nonfiction pieces, students will have opportunities to examine the texts’ arguments, including their claims, evidence, and intended audience, through individual and group analytical tasks using graphic organizers.

Writing
Students will engage in daily low-stakes writing on unit themes, including text-dependent questions and quickwrites based on personal experience. Formal writing will include drafting, sharing, and revising of a persuasive speech.

Speaking and Listening
Public speaking will be a major focus, including low-stakes impromptu speeches and rehearsals and a high-stakes final Performance Task. Listening skills will be at the heart of analytical activities related to the readings and formative and summative feedback sessions related to the speeches.

Language
Academic vocabulary studied in this unit includes words related to self-improvement (performance, ethics, diligence, ingenuity) and rhetorical terms (speaker, occasion, audience, purpose, tone, argument, claim, evidence).

Thinking
A major goal of the unit is for students to engage in critical thinking on the elements of success and methods of improving performance to make oneself, the community, and the world better.

Numeracy
Opportunities for learning ELA through numeracy are found in the use of statistics, graphs, formulas, and time lines. Extrapolation, inferencing, and interpretation are all skills that are based in numeracy.
Resources (In order of appearance by type)

Print


Websites

*Better* by Atul Gawande—Audiobook Excerpt.
youtu.be/QxTS6lQNH-U.

Girl’s Speech @ UN Conference on Environment and Development.
www.youtube.com/watch?v=lqrbzuOwGqQ&feature=youtu.be

Morse, Ogden. *SOAPSTone: A Strategy for Reading and Writing*. AP Central.

SOAPSTone Template. Edmond (OK) Public Schools.
www.edmondschools.net/Portals/0/docs/SOAPStoneTemplate.pdf.

“Persuasion Map.” *ReadWriteThink* NCTE/IRA, 2010. (Click on Print Blank Map at:
www.readwritethink.org/files/resources/interactives/persuasion_map/).

www.slideshare.net/athenamilis/principles-of-writing-a-great-persuasive-speech.

King, Martin Luther, Jr. *How Long? Not Long!*
youtu.be/TAYITODNvIM.
Outline of Lessons

Introductory, Instructional, and Culminating tasks and activities to support achievement of learning objectives

NOTE: The first lesson of each stage is described in detail.

INTRODUCTORY LESSONS

Stimulate interest, assess prior knowledge, connect to new information

Lesson 1

Making the World Better

The goal of this lesson is to introduce the main text for the unit, Atul Gawande’s book *Better: A Surgeon’s Notes on Performance* (selections), and the theme of improving performance. The Introduction explains (largely through anecdotes) the book’s argument that the three requirements for success are diligence, doing right, and ingenuity. Both the Introduction and Afterword are available to teacher electronically.

Do Now

Students respond to the following prompt (from *Better*, p. 3) in a quickwrite: “What does it take to be good at something in which failure is easy?”

Hook

The teacher reads pp. 1-3 aloud (or plays the audiobook excerpt cited above) and engages the students in a brief discussion of the excerpt and their responses to the prompt.

Presentation

The teacher introduces the book and the unit theme, indicating that students will be reading several nonfiction pieces on the theme of improving performance and preparing and delivering a persuasive speech on a topic related to betterment (of self, community, or world).

Practice and Application

Students read the remainder of the Introduction and prepare notes using a chart such as the following:

<table>
<thead>
<tr>
<th>Element of Success</th>
<th>Definition (with page number)</th>
<th>Examples (with page number)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diligence</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Doing Right</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ingenuity</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Practice and Application (continued)

The teacher may include accommodations in this part of the lesson such as having students read with a partner or aide, aloud or with text-to-speech software, or with scaffolding outlines or questions. Gawande’s definitions of the terms are all found on pp. 8-9, but examples may be drawn from throughout the chapter.

Review and Assessment

The teacher leads a discussion in which students share information from their charts to create a class anchor chart on large paper or a SmartBoard. This chart will be referred to throughout the unit. The teacher may also review students’ individual charts as close reading Pre-Assessments.

Extension

If time permits, the teacher may wish to schedule additional readings from Better, which includes several chapters illustrating each element of success.

NOTE: The chapter “The Doctors of the Death Chamber” includes descriptions of capital punishment that may be disturbing to some students; any of the other 10 chapters offer suitable subjects for extended study.

Lesson 2

Impromptu Speech on Betterment

The purpose of this lesson is for students to generate and share some ideas of their own about the theme of betterment.

Using the Better anchor chart as a guide, students brainstorm (orally and in writing) ways to improve oneself, the community, and the world. Each student chooses one idea and prepares briefly for a one-minute impromptu speech on the topic. (The teacher should give one, too, perhaps on a topic chosen by the students.)

This activity may be altered to accommodate different needs by adjusting the amount of choice and support students are given while preparing and whether they use notes or visual aids while presenting. The impromptu speeches serve as Pre-Assessments to determine students’ ability to convey ideas orally and their stage presence. It is important for the teacher to establish a positive, mutually supportive atmosphere for these initial presentations, as students will be “on their feet” many times in the unit.

Alternate plan: If students are extremely reluctant to speak before the entire class at this stage, they can be paired up and present to their partners while the teacher circulates to observe and make notes.
Lesson 3

Becoming a “Positive Deviant”

The goal of this lesson is for students to generate a anchor chart.

In this lesson students return to Better to read the Afterword, which is entitled “Suggestions for Becoming a Positive Deviant.” The lesson should begin with some discussion of the term “positive deviant.” The suggestions Gawande provides are:

1. Ask an unscripted question,
2. Don’t complain,
3. Count something,
4. Write something, and
5. Change.

This chapter is ideally suited to a jigsaw activity, in which pairs or small groups are assigned to read different sections and, through low-stakes open-response writing prompts (e.g., “Why is it important to ask an unscripted question?”) and peer discussion, become “experts” on particular topics.

Then new groups are formed with one member from each expert group, and the students teach each other what they have learned. The culminating activity is the creation of a class-generated anchor chart (similar to the one developed in Lesson 1) on ways to be better. This chart will also be referred to throughout the remainder of the unit.

NOTE: In a very small class the teacher can assign more than one chapter section to each “expert” group and/or present some of the sections in an alternate way (e.g., teacher modeling).

INSTRUCTIONAL LESSONS

Build upon background knowledge, make meaning of content, incorporate ongoing Formative Assessments

Lessons 4 and 5

Applying the Better Criteria to Other Endeavors

The goal of these lessons is to apply Gawande’s criteria for improving performance and becoming a “positive deviant” to a story about a different field of endeavor.

The example provided is an article in the green Edge anthology (Level C): “La Vida Robot” by Joshua Davis (pp. 126-147), which tells the story of four undocumented Mexican high school students from Phoenix who won an underwater robotics competition, beating teams from several colleges and universities, including MIT. Other articles could be substituted for this one, including the excerpt from My Left Foot also included in the green Edge anthology (pp. 160-171) or Akweli Parker’s “The Fast and the Fuel-Efficient” (pp. 352-363) or Richard Thompson’s “ Teens Open Doors” (pp. 365-368) in the blue (Level B) Edge anthology. Other examples may be selected from the Scholastic On the Record series.
Do Now
Students respond to the following prompt in a quickwrite: “What do you picture when you hear the phrase ‘underwater robot design team'? What kinds of resources, knowledge, and skills do they have?”

Hook
The students briefly share their responses to the prompt, and then turn to page 126 of the Edge anthology to see the picture and read the text about the actual design team. Students then briefly discuss how their previous perceptions compare with the reality presented in the article.

Presentation
The teacher reviews with students the two anchor charts prepared in lessons 1 and 3 outlining Gawande’s criteria for improving performance and becoming a “positive deviant” and explains the task: to look for evidence of the qualities and behaviors Gawande describes in Better in “La Vida Robot.” The teacher guides the students in setting up two-column notes like the one below. The teacher then reads the first portion of the story aloud and helps students identify and explain at least one example (such as the one provided) before they begin working on their own.

<table>
<thead>
<tr>
<th>Examples (with page numbers)</th>
<th>Qualities/Behaviors (with explanations)</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;It’s a cheap but astoundingly functional underwater robot&quot; (p.128)</td>
<td>Ingenuity: Students used PVC pipe, a briefcase, hacked processors, and other inexpensive parts to build the robot</td>
</tr>
</tbody>
</table>

NOTE: To focus their reading and analysis, some students may need a list of examples to look for in the article that fit Gawande’s criteria, and/or they may need to concentrate on a smaller number of qualities and behaviors (by using just one of the anchor charts or following just one quality such as ingenuity, for example).

Practice and Application
Working in pairs or individually, as the teacher directs, students read the article and complete their two-column notes, with frequent check-ins to determine progress, assess comprehension, clarify details, and answer questions. Some students may require frequent teacher support or substantial modifications (such as focusing on portions of the article) to complete the task, which will likely require more than one class period. At the beginning of Lesson 5, the teacher should ask students to share some of the examples they have found before asking them to complete the analysis of the article.

Review and Assessment
Students compose a short paragraph, choosing one of the opening questions and answering it with supporting details from the readings.

Extension
If students read quickly or the teacher wishes to insert more lessons or homework, students could analyze additional articles using Gawande's criteria for betterment.
Lesson 6

Researching Betterment Topics

The goal of this lesson is for students to conduct betterment research.

In this lesson students will conduct some research related to the betterment topics they have chosen for their persuasive speeches. For example, a student who is interested in community gardening as a means of improving nutrition might search that topic or “urban agriculture” to find background information and examples of successful programs to use as evidence. The teacher may wish to pre-select one or more sources for each student, particularly if the number of computers is limited or Internet access is unavailable. If possible, students or the teacher should print the sources so that students can annotate them (i.e., make marginal notations about the relevance of certain information or connections to Gawande’s criteria, for example).

Lesson 7

Analyzing the Rhetoric of a Persuasive Speech

The goal of this lesson is to have students improve understanding of persuasive speech and audience analysis.

The purpose of this lesson is to improve students’ understanding of how persuasive speeches work by doing a SOAPSTone rhetorical analysis of a remarkable speech by 12-year-old Severn Suzuki at the 1992 United Nations Conference on Environment and Development in Rio de Janeiro. “SOAPSTone” is an acronym referring to Speaker, Occasion, Audience, Purpose, Subject, and Tone. The teacher provides an explanation of (or reviews) these terms, then students analyze these elements in Suzuki’s speech (using both the video and the transcript) on a SOAPSTone template. Afterward, students begin planning their own persuasive speeches using another SOAPSTone template as a guide. The teacher should encourage students to consider audiences beyond the class for the speeches.

SEE:  www.youtube.com/watch?v=IqrBzuOwGqQ&feature=youtu.be
       www.edmondschools.net/Portals/0/docs/SOAPStoneTemplate.pdf
CULMINATING LESSONS
Includes the Performance Task, i.e., Summative Assessment - measuring the achievement of learning objectives

Lesson 8
Planning the Persuasive Speech

The goal of this lesson is to begin the final sequence of activities in which students prepare, rehearse, revise, polish, and deliver their persuasive speeches on topics related to betterment.

Do Now
Students review the SOAPSTone templates they completed in Lesson 7 and then respond in writing to this prompt: “Think of an anecdote (a short true story) from your own experience or from your research that illustrates your topic in some way—that shows why it is important to you or why the audience should care about it. Write down the key details of the story (who, what, where, when, why, and how).”

Hook
Students relate their anecdotes to their partners with the opportunity for the partners to ask clarifying questions.

Presentation
The teacher gives a brief lesson on how to structure a persuasive speech, including the importance of using an anecdote to humanize the topic. The lesson should include a graphic organizer such as the “Persuasion Map” listed in the Resources and a brief presentation or review of the terms argument, claim, and evidence. The teacher may also wish to share Athena Milis’s slideshow on preparing a persuasive speech or create a similar presentation on the key elements of an effective speech.

Practice and Application
Using the graphic organizer provided, each student plans the speech and creates at least a partial first draft of the text. At a designated time, students rehearse their works-in-progress with their partners, summarizing any portions as yet undrafted.

Review and Assessment
Partners discuss and note in writing the strengths and weaknesses of their drafts and develop specific questions for teacher feedback. The teacher leads a debriefing at the end of the class and collects the annotated drafts to provide specific suggestions.

Extension
If time allows for a more extensive preparation period, students can first develop their topics as persuasive essays and then adapt them for oral presentation.
Lesson 9 (Lesson Plan Sample)

Revising and Rehearsing the Persuasive Speech

The goal of this lesson is for students to revise and rehearse their speeches.

This writing and speaking workshop lesson is devoted to completing, revising, and rehearsing the persuasive speeches. Using teacher feedback, students extend and/or rewrite their drafts as needed to improve the clarity and effectiveness of their arguments. They should also practice their speeches with their partners and give and receive feedback on delivery. To prepare for rehearsing and refining their own speeches, students analyze Martin Luther King, Jr.’s delivery techniques in the two-minute video clip from his 1965 speech How Long? Not Long! The teacher should help students identify key elements of King's delivery, such as repetitions, quotations, intonation, pacing, and gestures, and encourage them to incorporate similar features into their own speeches.

SEE: youtu.be/TAYITODNvlM

Lesson 10

Presenting the Persuasive Speech and Reflecting on the Unit

Students will present their speeches.

In the final lesson of the unit, students present their speeches and receive peer feedback. To ensure that most audience members are making eye contact with the speakers, the teacher should designate two peer responders per speaker ad provide them with a rubric or response questions. After everyone has presented, students write individual reflections on the concept of betterment and the ideas offered in the persuasive speeches. If time permits an extension of the unit, students could prepare and publish podcasts of their speeches or present them to another audience.
POST-UNIT REFLECTION

On meeting the Learning and Language objectives

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Lesson Plan Sample

Revising and Rehearsing the Persuasive Speech (Lesson 9)

Making the World Better, or, How to be a “Positive Deviant”

Extended Text:  Better: A Surgeon’s Notes on Performance, by Atul Gawande (selections)
Unit Designer:  Bruce M. Penniman, Western Massachusetts Writing Project

Theme or Content Area:  ELA Season 4
Duration:  2-4 Days

Emphasized Standards

Content and College and Career Readiness Anchor Standards

W7.  Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

SL4.  Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

R8.  Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

Essential Questions

Open-ended questions/concepts that lead to deeper thinking and understandings

Who’s listening out there, and how do we reach them?
What are the most effective techniques of persuasion, and how can we use them responsibly?
What kinds of changes make a person, a community, or the world better?

Transfer Goals

How will students apply their learning to other content and contexts? Students will

Analyze the rhetorical elements of persuasive texts, identifying appeals to character, emotion, and reason, and evaluating arguments, claims, and evidence.
Communicate ideas effectively in discourse and oral presentations to suit various audiences and purposes.
Learning and Language Objectives

By the end of this unit:

Students should know...

- Basic structure of a persuasive speech
- Elements of effective speech delivery, e.g., repetition, quotation, allusion, intonation, pacing, and gestures
- Persuasive speech terms: argument, claim, and evidence

understand...

- Revising writing is key to improving its clarity and effectiveness.
- Audiences are swayed by reason and emotion.
- Rehearsing speeches improves delivery and builds confidence.

and be able to...

- Incorporate insights gained from feedback in revising writing.
- Analyze impact of and strategically apply elements of effective speech delivery.
- Offer helpful feedback.

KUDs are essential components in planning units and lessons. They provide the standards-based targets for instruction and are linked to assessment.
Assessment Evidence

Quality questions raised and tasks designed to meet the needs of all learners

Performance Task(s) and Summative Assessment(s)

*Align with CCR & Content Standards*

Final draft of persuasive speech on topic related to betterment of self, community, or world. The text should include the elements of an effective persuasive speech taught in Lesson 8 and incorporate elements of effective delivery from Lesson 9.

Pre-Assessment

*Discovering student prior knowledge and experience*

Working draft of speech (from Lesson 8) with teacher feedback

Formative Assessment

*Monitoring student progress throughout the unit*

Class construction of chart on elements of effective delivery

Individual conferences on speech revisions

Speech rehearsals with partners
Access for All

Considering principles of Universal Design for Learning (UDL), Positive Youth Development/Culturally Responsive Practice (PYD/CRP), differentiation, technology integration, arts integration and accommodations and modifications

Grouping
Whole class, partners, independent
The whole class will view and discuss a speech video clip. Partners will rehearse their speeches together. Students will work individually to revise speeches.

Access for All
PYD/CRP, Accomodations, Modifications
PYD goals are reflected in the speech topic of betterment. A variety of accommodations can be incorporated into the revision and rehearsal process, such as extended teacher conferences and/or one-to-one support. The speech assignment may be modified to include visual aids or prerecording as needed for certain students.

Differentiation
Instruction, assessment
The amount of scaffolding provided for the revision and process can be varied according to students’ experience, independence, and confidence. Some may need explicit, step-by-step instructions. When rehearsing speeches, some students may benefit from video recording so they can see themselves in performance. Final assessment of the speeches can include an improvement factor to reward growth.

Technology
The teacher will need access to a computer, projector, document camera and the Internet. If possible, students should do all drafting and revising of speeches on computers to save time and ensure legible scripts. The projector will be used for the speech video clip. A document camera may also be used to workshop one or more (volunteer) students’ speech drafts with the class.

Notes
Accommodations can be made that allow students to hear, read, and watch most of the poems in the unit. Curriculum can be differentiated for the varying reading and grade levels in a classroom: students can write longer, more complicated pieces that go through a variety of drafts, or they can write shorter pieces that utilize sentence frames and fewer drafts. If students are uncomfortable with performing, the curriculum can be modified to emphasize the writing over the performance piece.
Literacy and Numeracy Across Content Areas

**Processes**
Reading, writing, speaking and listening, language

**Specific strategies**
*For example, word wall, pre-reading, summarizing, note-taking*
Students will address all literacy domains when revising and rehearsing their speeches. Specific strategies will include expert models (video clip), peer and teacher feedback, and use of anchor charts.

**Key Vocabulary**
Persuasive speech terms: *argument, claim, evidence*
Elements of effective speech delivery: *repetition, allusion, intonation, pacing, gestures*

**Resources** (In order of appearance by type)

**Websites**
### Lesson Plan 9 | Revising and Rehearsing the Persuasive Speech

**Chapter 7, Section 10**

<table>
<thead>
<tr>
<th>TIME</th>
<th>Lesson Sequence</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Goal</strong></td>
<td>This writing and speaking workshop lesson is devoted to completing, revising, and rehearsing the persuasive speeches. Using teacher feedback, students extend and/or rewrite their drafts as needed to improve the clarity and effectiveness of their arguments. They should also practice their speeches with their partners and give and receive feedback on delivery.</td>
</tr>
<tr>
<td><strong>Do Now</strong></td>
<td>5 minutes Students review teacher feedback on the speech drafts created in Lesson 8, highlighting key points to be addressed in revision and asking clarifying questions as needed.</td>
</tr>
<tr>
<td><strong>Hook</strong></td>
<td>5 minutes Students view the two-minute video clip from Martin Luther King, Jr.’s speech <em>How Long? Not Long!</em> twice: the first time to gain a general understanding of King’s message and the second time to observe how (i.e., with what speaking techniques) he got his message across.</td>
</tr>
<tr>
<td><strong>Presentation</strong></td>
<td>10 minutes The teacher leads a discussion in which students identify and describe the elements of effective delivery evident in the King speech. Among those that students are likely to notice are repetition, intonation, and gestures, though they may not use those terms. As students make contributions, the teacher should create an anchor chart of techniques and examples on the board or a piece of chart paper. The teacher should introduce other techniques that students may not notice (or have a word for), such as pacing and allusion (including an extended quotation from “The Battle Hymn of the Republic”—some discussion of the importance of that text in the fight to end slavery would be helpful). A third showing of the video clip after creation of the anchor chart will reinforce students’ understanding.</td>
</tr>
</tbody>
</table>
### Lesson Plan 9 | Revising and Rehearsing the Persuasive Speech

<table>
<thead>
<tr>
<th>TIME</th>
<th>Lesson Sequence</th>
</tr>
</thead>
</table>
| **30 minutes** | **Practice and Application** (*middle*)  
The teacher should briefly review the task for the day: to revise and rehearse the persuasive speeches, incorporating both teacher feedback and some of the elements of effective delivery.  
A key point to emphasize is that the speeches should not be long—two to three minutes, which means fewer than 500 words. The teacher may also wish to review the *Principles of Writing a Great Persuasive Speech* slides or other guidelines. Students should work on their own and with partners as they rewrite their drafts, taking two or more opportunities to practice their speeches (or selected parts) aloud in a designated part the room and receive peer feedback.  
The teacher should circulate among the students, checking drafts, observing rehearsals, and conducting brief conferences as needed to help students improve their work. |
| **10 minutes** | **Review and Assessment** (*wrap up*)  
Students should print their final drafts and mark them up as necessary to indicate stresses and pauses. The teacher should conduct a whole-class debriefing, answering any questions that students have and outlining the protocols for presenting and giving feedback on the speeches the next day. |

### Extension  
The teacher may find it necessary or helpful to extend the revision and rehearsal process to provide students extra time for polishing their speeches. Also, if possible, students should take their final drafts with them to rehearse their speeches before the next class.
### Adapting the Unit for a Long-Term Program

**UNIT TITLE:** Making the World Better, or, How to Be a “Positive Deviant”

Because this short-term unit is built around just the Introduction and Afterword of Atul Gawande’s book *Better: A Surgeon’s Notes on Performance*, one way of extending it is to include several of the intervening chapters, in which Gawande develops his thesis with specific case studies. Another approach is to extend the research portion of the unit, giving students the opportunity to explore their topics in greater depth and develop more polished persuasive speeches. These two options are presented below.

<table>
<thead>
<tr>
<th>Options</th>
<th>Adaptation 1</th>
<th>More Better</th>
<th>Adaptation 2</th>
<th>More Research/Better Presentations</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(3 to 4 weeks)</td>
<td></td>
<td>(3 to 4 weeks)</td>
<td></td>
</tr>
<tr>
<td>Desired Results</td>
<td>The <strong>Emphasized Standards</strong>, <strong>Essential Questions</strong>, and <strong>Transfer Goals</strong> in the original unit all apply to this adaptation, but with primary attention to those that focus on analyzing rhetorical texts, such as standard <strong>R8</strong>. The <strong>Understand</strong> objectives on performance and problem-solving also receive more attention, as do the <strong>Know</strong> and <strong>Do</strong> objectives on the <em>Better</em> vocabulary and on identifying and evaluating claims and rhetorical techniques, respectively.</td>
<td>In this adaptation also, the <strong>Emphasized Standards</strong>, <strong>Essential Questions</strong>, and <strong>Transfer Goals</strong> in the original all apply, but the main focus here is on research and presentation goals, including standards <strong>W7</strong> and <strong>SL4</strong>. The <strong>Know</strong>, <strong>Understand</strong>, and <strong>Do</strong> objectives related to the elements of rhetoric, public speaking strategies, inquiry questions, research, and organization and delivery of speeches receive more stress and time for learning and practice.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assessment Evidence</td>
<td>The original <strong>Pre-Assessments</strong> should be used as presented. The persuasive speech <strong>Performance Task</strong> also remains as is, but another <strong>Summative Assessment</strong>—an analytical essay on a theme from <em>Better</em>—can be added midway through the unit. Some <strong>Formative Assessments</strong> focusing on comprehension and rhetorical analysis of book chapters should be included as well (tables like the ones included in Lessons 1 and 4-5 can be used, and the SOAPSTone exercise in Lesson 7 could be introduced earlier in the unit for this purpose).</td>
<td>The original <strong>Pre-Assessments</strong> should be used as presented in this adaptation also. The <strong>Performance Task</strong> can be expanded to include a more extensive and elaborate research and presentation components. In addition to reviewing teacher-selected sources for their projects, students can conduct independent research, analysis, and synthesis. Too, their persuasive speeches can be longer and include visual aids such as slides or posters. Several <strong>Formative Assessments</strong> should be added to monitor progress on the new elements.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Learning Plan</td>
<td>The <strong>Introductory and Culminating</strong> parts of the unit can be used as presented, but a series of new <strong>Instructional</strong> lessons will be added after Lesson 3. The lessons will focus on selections from <em>Better</em>: Part I, <em>Diligence</em> (any chapter is suitable); Part II, <em>Doing Right</em> (“On Fighting” is the best); Part III, <em>Ingenuity</em> (“For Performance” is most useful). Options include reading a whole section of the book, a chapter from each section, or both (such as all of Part I plus Part II’s “On Fighting” and Part III’s “For Performance”). An analytical essay may be inserted after the study of <em>Better</em>.</td>
<td>The <strong>Introductory</strong> lessons and the first two <strong>Instructional</strong> lessons can be taught as in the original unit. Beginning with Lesson 6, more time should be added for each step. After analyzing one or more teacher-selected sources, students should find and analyze several more on their own (with appropriate scaffolding and support). A lesson on synthesizing data from various sources should be included, as well as a SOAPSTone analysis of an additional video of a persuasive speech. The <strong>Culminating</strong> section should be stretched to add writing time and lessons on creating visual aids.</td>
<td></td>
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</tr>
</tbody>
</table>
Connections to Empower Your Future

Summative Assessment

In this unit students have the choice to select a topic related to betterment of self, similarly in EYF students are asked to present their plans to better themselves during key transition meetings that place across the DYS continuum of care. ELA and EYF teachers should work closely to connect the betterment speech from this mini unit to the work students are doing in EYF to prepare themselves for presentations at key transition activities. The following expectation explains how EYF lessons promote youth voice and what role educators can play to support youth’s presentations at in preparation of these transition activities:

EYF Expectation regarding Youth Voice

The Educator’s role is to help prepare each youth to present at key transition activities across the DYS continuum of care including:

Detention

Students are taught to advocate for themselves (for example, EYF curriculum activities such as Guidance Counselor worksheet, and Community Resource Guide Scavenger Hunt) upon return to the community by preparing them for transition back to school, High School Equivalent, or work.

Assessment

Through this curriculum, students present EYF Goals (related to education and employment) using a poster or Final Student Project at their initial staffing. The youth’s work should be given consideration at the initial staffing and to the extent possible (with the input of DYS educational professionals) be integrated into the youth’s treatment plan.

Treatment

Each unit in the treatment curriculum ends with the student presenting a culminating project to classmates. Students can present any EYF Unit project (examples above) or EYF Treatment Unit 10 Final project at 90-, 60-, or 30-day staffing as a way to voice their goals, plans and ideas around education and employment and help shape their Community Services Treatment Plan.

Revocation

Students should be prepared to present updates to their education and career plans outlining next steps at the youth planning team meeting.

Transfer Goals

The transfer goal “to communicate ideas effectively in discourse and oral presentations to suit various audiences and purposes” as well as the transferable skills gained from preparing for their presentation (Lesson 8), practicing/receiving feedback on their presentation (Lesson 9), and presenting in front of the class (Lesson 9) will better prepare youth to be able to present at various transition meetings listed above. Many EYF lessons in Detention and Revocation can help teachers structure preparation for presentations, receive structured feedback, and present effectively in front of the class. The related EYF lessons:

EYF Detention Unit 3, Lesson 6:

This lesson helps prepare students for a presentation by introducing the do’s and don’ts of making a presentation in front of a group and reviewing steps to take before, during, and after a presentation.

EYF Revocation Unit 3, Lesson 1:

This lesson is very similar to the Detention lesson but also includes a presentation outline and checklist to help organize for a presentation and a presentation feedback form to allow for structured feedback from other students and the teacher.
# SOAPSTone Template

Based on template from www.edmondschools.net/Portals/0/docs/SOAPStoneTemplate.pdf.

<table>
<thead>
<tr>
<th>SOAPSTone</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title of Reading:</strong></td>
</tr>
<tr>
<td><strong>Speaker</strong></td>
</tr>
<tr>
<td>Whose voice is telling the story?</td>
</tr>
<tr>
<td><strong>Occasion</strong></td>
</tr>
<tr>
<td>What is the time, place, current situation, context in which the author is writing?</td>
</tr>
<tr>
<td><strong>Audience</strong></td>
</tr>
<tr>
<td>Who is the intended audience for the piece?</td>
</tr>
<tr>
<td><strong>Purpose</strong></td>
</tr>
<tr>
<td>Why is the author writing?</td>
</tr>
<tr>
<td><strong>Subject</strong></td>
</tr>
<tr>
<td>Briefly state the main idea(s) of the article.</td>
</tr>
<tr>
<td><strong>Tone</strong></td>
</tr>
<tr>
<td>What is the feeling or manner of expression used by the author?</td>
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<tr>
<th>Tone Words</th>
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<td>Afraid</td>
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<td>Allusive</td>
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<td>Apologetic</td>
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<td>Bitter</td>
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<td>Boring</td>
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<td>Candid</td>
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<td>Celebratory</td>
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<td>Childish</td>
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<td>Cold</td>
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<td>Complimentary</td>
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<td>Condescending</td>
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<td>Confused</td>
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<td>Contemptuous</td>
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<td>Defensive</td>
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<td>Detached</td>
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<td>Didactic</td>
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<td>Dramatic</td>
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<td>Encouraging</td>
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<td>Fanciful</td>
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<td>Inspiring</td>
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<td>Joking</td>
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<td>Objective</td>
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<td>Peaceful</td>
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<td>Pitiful</td>
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<td>Poignant</td>
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<td>Proud</td>
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<td>Provocative</td>
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<td>Restrained</td>
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<td>Sad</td>
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<td>Sarcastic</td>
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<td>Seductive</td>
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<td>Sentimental</td>
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<td>Vexed</td>
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<td>Vibrant</td>
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<tr>
<td>Zealous</td>
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**Questions:**

1. Identify 3 to 5 important facts/reasons the author offers to support the main idea.
2. Identify any examples of bias or faulty reasoning you found in the article.
3. How is information discussed in the article relevant for today?
Notes
Evolving Communications

CHAPTER 8—Season 5: Evolving Communications
Overview, Planning, and Scheduling Options ......................... 8.1.1

The Power of Dialects and the Dialects of Power
Unit Exemplar (Long-Term Program)
  Introduction ........................................................................... 8.2.1
  Unit Plan .............................................................................. 8.3.1
  Lesson Plan Sample: Lesson 12 .......................................... 8.4.1
  Adapting the Unit for a Short-Term Program ....................... 8.5.1
  Connections to Empower Your Future ............................... 8.6.1
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Marginalized and Endangered Languages
Unit Exemplar (Short-Term Program)
  Introduction ........................................................................... 8.8.1
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Evolving Communications

Valuing innovation in contemporary language and literature

**Key Ideas**

“How and why does language change?” Like human beings themselves, human language is constantly evolving. Syntax and vocabulary adapt to meet the needs of different speech communities, resulting in a variety of dialects and registers. Literary uses of language also change over time, resulting in new or modified genres and styles. Ironically, many of the canonized classics that we revere today were once ground-breaking, even radical, works in their own eras. The English language and its literary tradition, which have been influenced by contact with many other languages and cultures, have had an especially strong history of innovation.

The pace of linguistic and literary change has accelerated in contemporary America, largely due to the influence of new technologies. Literary “texts” are no longer confined to the printed page, and “literacy” requires facility with more than reading books and writing on paper. The current atmosphere of linguistic diversity prompts these questions:

- What is the relationship between language and power?
- How are the varieties of English used in literature and the arts?

Critical examination of the ways in which contemporary writers, media content providers, and ordinary citizens are stretching the boundaries of language can enable students to develop awareness of the social purposes of linguistic diversity and the artistic purposes of style, not only as receivers of media messages but also as producers of them.

“Literary texts are no longer confined to the printed page ...”

**Literature Focus**

The *Evolving Communication* season provides an academic context in which students may listen critically to the myriad voices of contemporary popular culture. The unit may include literary study of texts such as song lyrics, films, spoken-word performances, television and radio programs, Internet podcasts, blogs, graphic novels, and more. Some students already have considerable experience with these genres, but they often lack the critical vocabulary and analytical habits of mind to appreciate them fully. A teacher may wish to concentrate one or two particular forms in this season or perhaps have students examine a particular issue across several media. Of course the teacher must exercise good judgment and pay attention to DYS program regulations when introducing material of this type to the classroom. Some popular texts are clearly inappropriate for study in any school, and some may be too controversial for certain DYS contexts.

Print literature in more traditional forms may also play an important role in this season. Teachers may demonstrate innovation in language by tracing the evolution of a genre from its classic to its contemporary iterations. Drama, which has been reinvented numerous times over the centuries, would be a logical choice for this kind of treatment, as would the sonnet, a poetic form that has continually evolved but almost always remained popular. For example: “Sonnet,” by Billy Collins, light-heartedly addresses the formal requirements of the sonnet. “America,” by Claude McKay, is a visceral demonstration that sonnets are not necessarily poems of love.

Teachers should also strive to select literary works that illustrate America’s linguistic diversity. Narratives, poems, and plays that include African-American English, Spanglish, and other nonstandard forms not only add richness and relevance to the curriculum, but
also provide springboards for lessons on the much-misunderstood subjects of dialect and slang. While studying such works, students could develop greater understanding of and respect for their own, their families’, and their peers’ uses of language, at the same time learning about the concept and value of code-switching (using standard or nonstandard English depending on situational cues). Examples are “My Graduation Speech” by Tato Laviera and “Poem for a Lady Whose Voice I Like” by Nikki Giovanni.

Students may also study longer works (or excerpts) that embrace African American English as an important means of communicating tone, place, and power. Such works include *Their Eyes Were Watching God* by Zora Neale Hurston and *The Bluest Eye* by Toni Morrison.

Such academic exploration may help students develop greater understanding and respect for the ways that they, their families, and their peers may already use specific (and highly sophisticated) linguistic techniques.

**Writing Focus**

The expressive, analytical, and creative writing tasks outlined in the introductions to the *Exploring Traditions* and *Finding a Voice* seasons are also appropriate for this season.

Reader-response pieces, especially of the “text-to-text connection” variety, are useful for prompting reflections on the efficacy of innovative genres and styles.

Analytical writing about popular culture may seem odd to students at first, but applying the same interpretive techniques used to make meaning of a Shakespearean play to a contemporary performance piece sends two important messages:

1. That the act of interpretation is the same no matter what the text, and
2. That forms of literacy popular with students are valid and worthy of attention. Creative work in various contemporary genres will motivate students to write and also help them to understand these forms’ artistic features.

DYS facilities may not have the computer facilities or the authorization to post compositions in the form of podcasts or blogs to the Web, but students can still experiment in these genres and “publish” their work in the classroom.

Research projects on the nature and impact of new literacies, on linguistic diversity, and/or on contemporary writers and their works are also suitable writing assignments for this season.
Emphasized Standards

The language strand of the Common Core ELA framework is especially pertinent to this season, as are the reading standard related to interpreting connotative and figurative language and the writing standard related to technology. The focus of students’ learning should be awareness and application of innovations in language use:

**Writing Standard 6**
Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

**Language Standard 3**
Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

**Reading Standard 4**
Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

An overview of Season 5 and key planning considerations for *Evolving Communications* are summarized in the table on the following page.
## OVERVIEW AND KEY PLANNING CONSIDERATIONS | Season 5

### Unit Elements

#### Emphasized Standards
**Focus of skill building**
- W6. Use technology to produce/publish writing and interact/collaborate.
- L3. Apply knowledge of how language functions in different contexts.
- R4. Interpret words and phrases used in a text.

#### Essential Questions
**“Big ideas” and concepts**
- How and why does language change? What is the relationship between language and power? How are the varieties of English used in literature and the arts?

#### Transfer Goals
**How students can apply learning to other content and contexts**
- Explain the contrast between linguistic perspective on dialects (difference does not equal deficit) with the role that dialects play in social status and power.
- Analyze the power of nonstandard dialects in literary texts, citing examples of authentic dialogue, figurative language, and other techniques.
- Collaborate with others using social media and other Internet tools to discuss and critique texts and explore issues, contributing relevant ideas and supportive feedback.
- Conduct self-directed research and analysis using the Internet and other sources.
- Plan and develop a digital media production, making strategic use of the platform’s features to serve the intended purpose.

### Performance Assessment
**Authentic culminating assignment**
- Digital media production
  (written in a form of the student’s own choosing on a topic related to linguistic change or diversity)

### Text Sets
**Extended Texts**
- 1-2 per season

**Short Texts**
- 3-5 per season
  - Literature: Performance poetry, hip-hop song lyrics, short stories on language themes, digital stories, graphic novels
  - Nonfiction: Articles on African American English, dialects, history of English; articles on public language policy and immigrant experiences

### Writing Tasks
**Routine Writing**
- Daily work
  - Daily prompts (admit/exit slips, writing breaks, diagrams, clustering, brainstorming), dialect experiments, storyboarding of written texts, write-arounds

**Analyses**
- 2-3 per season
  - Possible Focus of Performance Assessment (Student Choice)
  - Style analysis, synthesis essay, learning reflection

**Narratives**
- 1-2 per season
  - Possible Focus of Performance Assessment (Student Choice)
  - Voice piece in nonstandard dialect, digital story, spoken-word poetry

### Research Project
**Short, integrated inquiry activity**
- Language: Investigate topics in linguistic change and diversity related to focus of performance assessment: information for expository or creative project.
- Digital Media: Research platforms to find the best fit for the planned production.

### Ongoing Skills Development
**Recommended activities**
- Sustained silent reading, reading conferences, close reading of short passages to analyze stylistic uses of language, responding to text-dependent questions and open-ended prompts, diagramming development of themes in a text, contrastive analysis of Standard English and nonstandard dialects, reflective writing grounded in textual analysis, discussing readings with partners and in formal group activities.

### PYD/CRP
**The unit addresses the issue of linguistic diversity and its relationship to social status, but also showcases the expressive power of nonstandard dialects.**

### Differentiation
**Experiencing the assigned texts in visual and auditory modes—reading, viewing and listening, and interpreting—enhances comprehension and resiliency. Reading workshops that include individual conferences can provide additional support. Responses to literature are accessible at various levels and include diagramming.**

### Accommodations and Modifications
**To make extended texts accessible, reading assignments can be supplemented or partially replaced by plot summaries and film clips. Writing tasks may be modified in complexity, length, or format. The Performance Task is flexible and may be modified as needed, provided that it retains an emphasis on digital media production.**

### Technology Integration
**Lessons can include a variety of informational videos and websites. Ongoing low-stakes writing can include the use of a class blog, Google Drive document, or other interactive site. The Performance Task final product is a digital media production.**

### Arts Integration
**Study of the literary texts can include diagramming and drawing exercises. The Performance Task includes opportunities to work with music and other art forms.**
Scheduling Options

*Evolving Communications | Season 5* may be organized either as a sequence of units focusing on different aspects of the theme and Essential Questions or as a single, integrated unit progressing toward the Performance Task. The tables that follow illustrate two possible plans for long-term DYS programs plus a short-term plan.

**Plan 1**

In this plan, the exemplar unit *The Power of Dialects and the Dialects of Power* is situated in the first four weeks of the season and concludes with the season’s major Performance Task in Week 4. The remaining weeks could be used to focus on another extended text or a set of shorter ones, possibly including some digital texts.

<table>
<thead>
<tr>
<th>PLAN 1</th>
<th>EVOLVING COMMUNICATIONS SEASON PLAN 5: LONG–TERM PROGRAMS</th>
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<tbody>
<tr>
<td>Mon</td>
<td>Tue</td>
</tr>
<tr>
<td>Week 1</td>
<td>Lessons 1-3: Introduction to linguistic perspective on dialect, features of African American English, literary applications</td>
</tr>
<tr>
<td>Weeks 2-3</td>
<td>Lessons 6-15: <em>Their Eyes Were Watching God</em> study, with alternating reading workshop days (light blocks) and class activity days (dark blocks). Analysis of character development, structure, and language use culminating in visual analysis of novel and Socratic seminar.</td>
</tr>
<tr>
<td>Week 4</td>
<td>Lessons 16-17: Intro to Performance Task and digital platform options</td>
</tr>
<tr>
<td>Weeks 5–8</td>
<td>Follow-up Unit: Another extended text or set of shorter texts from modern or contemporary literature that spotlight linguistic diversity and change and related issues. A play or poetry would complement the novel. Another possibility is to study (and practice) some of the newer forms of communication (digital, online, participatory, instant) and the kinds of “texts” that they employ—images, videos, audio, hypertext, etc.</td>
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**Plan 2** (table on p. 8.1.6)

This plan shows a more integrated approach: including a second unit (such as the other exemplar included in this chapter, *Marginalized and Endangered Languages*) before the students begin the Performance Task. In this approach, the work of the entire season culminates in the final performance.

In long-term settings it should be feasible for students to complete the *Their Eyes Were Watching God* exemplar unit as written, with modifications for struggling readers. The unit includes outside-of-class assignments (primarily reading but some writing); alternative approaches are offered for situations in which such assignments are not workable. Extended time to work on writing tasks, including peer response and revision sessions, greatly facilitates skills development. Collecting written pieces and reflecting on progress in writing over time in portfolios enables students to document their growth. Perhaps most important, long-term settings offer the chance for students to consider the season’s Essential Questions from a variety of perspectives and apply the insights gained to their own lives.
Adapting Plans 1 and 2 for Short-Term Programs

Since the exemplar unit on *Their Eyes Were Watching God* focuses on a fairly long novel, it is not suitable as written for most short-term programs. Reading time could be reduced substantially through the use of summaries and film clips and concentration on selected chapters, but a better approach might be to substitute some or all of the shorter texts recommended in the exemplar unit for the novel. In addition, many of the related unit lessons on the linguistic perspective on dialect, the features and literary applications of African American English, the visual analysis of a text, and the Socratic Seminar, as well as the Performance Task, could be utilized in any program. Daily or weekly tasks presented as Formative Assessments in the exemplar unit could be changed to Summative Assessments to benchmark students’ performance on a regular basis. Following the exemplar, two examples of how it can be adapted for short-term settings are presented.

Plan 3

This plan is based on an exemplar unit specifically designed for short-term programs. Building on materials in Linda Christensen’s book *Teaching for Joy and Justice*, *Marginalized and Endangered Languages* is planned for two weeks but can accommodate students who enter after it starts or leave before it ends. As the table suggests, this unit could be followed by others that connect thematically.

In short-term settings there is little opportunity to track students’ development over time, but it is possible to target writing and reading skills that need strengthening and make them focus areas for daily instruction. It is also possible to engage students in meaningful, if shorter, discussions of the season’s Essential Questions.
### Planning Grid for Season 4—Evolving Communications

Use the grid below to map out a plan for *Evolving Communications*. While selecting or creating units, consider how they will address the season’s Emphasized Standards, Essential Questions, and Transfer Goals. Develop a vision for the season that incorporates these goals in a logical sequence.

#### May-June (Season 5): Evolving Communications Plan

<table>
<thead>
<tr>
<th>Vision for the Season:</th>
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<td>Week/Dates</td>
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Darker shading indicates areas where teachers may add other literary selections or lessons.

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**PLAN 3**

<table>
<thead>
<tr>
<th>EVOLVING COMMUNICATIONS SEASON PLAN 5: SHORT-TERM PROGRAMS</th>
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<tbody>
<tr>
<td>Mon</td>
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<tr>
<td><strong>Week 1</strong></td>
</tr>
<tr>
<td>Lesson 1-3: Introduction to language study, readings on language and power especially in educational settings</td>
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<tr>
<td><strong>Week 2</strong></td>
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<tr>
<td>Lesson 6-7: Readings and discussion of language marginalization and activism</td>
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<tr>
<td><strong>Weeks 3-8</strong></td>
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<tr>
<td>Additional Units: Because students enter and exit short-term programs at a variety of times, it is best to plan a sequence of brief (two weeks or less) units that can stand on their own. However, because some students will make the transition from one unit to the next, the units should be connected thematically. For example, after studying marginalized and endangered languages, students could read a work on a similar theme such as Shaw’s play <em>Pygmalion</em> (adapted as the musical <em>My Fair Lady</em>); alternatively, they could study writers who have made artistic use of nonstandard dialects and/or popular culture genres (hip-hop lyrics, graphic novels, etc.)</td>
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</table>
The Power of Dialects and the Dialects of Power

Introduction

Designed for Evolving Communications | Season 5, this unit was created for use primarily in long-term program settings, but contains variations for short-term ones. Students will learn about the power of language and the use of technology to publish writing, and to collaborate with others in this process. This unit also includes a Lesson Plan Sample.

Extended Text: Their Eyes Were Watching God, by Zora Neale Hurston

Unit Designer: Bruce M. Penniman, Western Massachusetts Writing Project

Essential Questions

The title Evolving Communications points to an important theme in the unit: ongoing change in the ways human beings connect to each other. Students have undoubtedly experienced some aspects of this change: linguistic innovations, in the dialects and registers they use for various communication tasks, and technological, in the media and devices they use to communicate. The first Essential Question for the unit, “How and why does language change?” points more in the direction of linguistic change, but technology often drives that change, so the two themes are intertwined. The second Essential Question, “What is the relationship between language and power?” gets at questions of social justice, and calls for attention to “the power of dialects and the dialects of power.” The final question, “How are the varieties of English used in literature and the arts?” suggests that the unit should show how dialects are used for stylistic purposes, conveying a cultural richness not found in Standard English. All of this attention to language should open up discussions of what varieties of language are appropriate in what situations. Social norms and schooling often convey the message that language use is either “correct” or “incorrect,” but this season should enable students to develop a more nuanced understanding of linguistic diversity.

“What is the relationship between language and power?”

Emphasized Standards

Writing anchor standard 6 asks students to “use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.” Grade-level standards suggest two lines of work in the unit: (1) developing writing products that take advantage of technology’s capacity to link to other information and to display information flexibly and dynamically; (2) participating in shared writing opportunities, such as online forums, giving and receiving feedback and responding with new arguments and information. Language standard 3, “Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening,” suggests the importance of understanding how authors vary syntax to achieve particular effects. This focus can be extended to the understanding and appreciation of nonstandard English dialects and their stylistic effects when used in literary texts. Reading anchor standard 4 calls for students to “interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone” (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone). Grade-level standards point to analyzing the impact of specific word choices “including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.” Taken together, these standards foreground the craft of using language precisely.
CHAPTER 8–Evolving Communications

UNIT INTRODUCTION | The Power of Dialects and the Dialects of Power

Relationship to the Season

This season comes at the end of the year, and is thus only about seven weeks. Since *Their Eyes Were Watching God* is a fairly long novel, a second unit would have to be short. One possibility is George Bernard Shaw’s play *Pygmalion* (or its musical version *My Fair Lady*), which also focuses on the theme of the relationship between dialect and class, but in a very different setting. Another possibility is selecting a second text or set of texts that focus on Spanish as the primary language and the merging of English and Spanish as a form of “evolving communication.” A third option would be to focus on newer forms of communication (digital, online, participatory, instant) and the kinds of “texts” that they employ—images, videos, audio, hypertext, etc. The Essential Questions about language change, language and power, and the artistic uses of language diversity take on new meaning when considering these innovative texts.

Text Complexity

The Lexile score for *Their Eyes Were Watching God* is 1080L, placing it solidly in the high school range of text complexity. Another layer of complexity is added by the author’s extensive use of imagery and African American English. But these challenges—along with a set of eternal themes—are also at the core of the book’s appeal, and with proper scaffolding and support, the language is accessible to a wide range of students. The novel’s length raises questions of reader resiliency, but the unit provides some strategies for maintaining momentum and some options for reducing reading demands as needed.
UNIT PLAN | The Power of Dialects and the Dialects of Power

Extended Text: *Their Eyes Were Watching God*, by Zora Neale Hurston
Unit Designer: Bruce M. Penniman, Western Massachusetts Writing Project

**Theme or Content Area:** ELA Season 5
**Duration:** 2-5 weeks, depending on pace

**Emphasized Standards**

*Content and College and Career Readiness Anchor Standards*

- **R4.** Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
- **W6.** Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.
- **L3.** Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

**Essential Questions**

*Open-ended questions/concepts that lead to deeper thinking and understandings*

- How and why does language change?
- What is the relationship between language and power?
- How are the varieties of English used in literature and the arts?

**Transfer Goals**

*How will students apply their learning to other content and contexts? Students will*

- Identify differences in pronunciation, syntax, and vocabulary between Standard English and nonstandard dialects such as African American English.
- Explain the contrast between linguistic perspective on dialects (difference does not equal deficit) with the role that dialects play in social status and power.
- Analyze the power of nonstandard dialects in literary texts, citing examples of authentic dialogue, figurative language, and other techniques.
- Collaborate with others using social media and other Internet tools to discuss and critique texts and explore issues, contributing relevant ideas and supportive feedback.
- Conduct self-directed research and analysis using the Internet and other sources.
- Plan and develop a digital media production, making strategic use of the platform’s features to serve the intended purpose and audience.

For Empower Your Future connections, see p. 8.6.1
Learning and Language Objectives

By the end of this unit:

**Students should know...**
- Key features of African American English: *syntax, pronunciation, lexicon*
- Sociolinguistic terms: *dialect, slang, register, standard, nonstandard*
- Figurative language terms: *metaphor, simile, personification, symbol*
- Elements of narrative: *character development, plot, setting, theme, tone*
- Capabilities of selected digital platforms: blogs, Prezi, PowerPoint, etc.

**understand...**
- Linguistic theory says that all dialects have equal expressive power.
- The social status of dialects mirrors the status of its speakers.
- Many African American literary works use dialect features to create stylistic effects.
- Principles of effective composition apply equally to writing and digital presentations.

**and be able to...**
- Explain rules of African American English
- Sustain engagement with an extended text
- Select textual evidence to support analysis
- Contribute effectively to online forums and class discussions of texts
- Write arguments with claims and evidence
- Use digital platforms to communicate ideas and information effectively
Assessment Evidence

Quality questions raised and tasks designed to meet the needs of all learners

Performance Task(s) and Summative Assessment(s)

Align with CCR & Content Standards

Visual representation of extended text’s main themes (with embedded textual evidence) and presentation/presentation in Socratic seminar format

Persuasive, informational, or imaginative digital media production on a topic related to linguistic change or diversity based on self-directed research and analysis and produced in a form of the student’s own choosing

Pre-Assessment

Discovering student prior knowledge and experience

Personal commentary and reflection eliciting prior knowledge and attitudes about language diversity and its role in American society. (see p. 8.3.7)

Formative Assessment

Monitoring student progress throughout the unit

Exit slips, T charts, and other low-stakes products to monitor comprehension of texts

Interpretive and persuasive paragraphs incorporating textual evidence

Vocabulary and dialect exercises to monitor understanding of key terms and concepts

Blog posts on text–dependent questions, debate topics, and open-ended prompts

Storyboard (or other planning document) for digital media production

Based on established Know, Understand, and Do (KUD) learning objectives
Access for All
Considering principles of Universal Design for Learning (UDL), Positive Youth Development/Culturally Responsive Practice (PYD/CRP), differentiation, technology integration, arts integration and accommodations and modifications

Multiple Means of Engagement
This unit addresses the issue of linguistic diversity and its relationship to social status, but also showcases the expressive power of nonstandard dialects. The unit outlines a formative assessment strategy in which the students conduct self-directed research and analysis using the internet and other sources. This student-centered approach to learning lends itself to optimize individual choice and autonomy. This strategy allows the teacher to adequately vary the demands and resources to optimize challenge and support. The unit supports a personalized and contextualized approach to students’ lives by suggesting texts that a diverse group of students can relate to. In addition, the activities and lessons foster collaboration and communication. Lesson activities are structured to increase student collaboration using social media and other Internet tools. The unit also uses activities that include a means by which learners get feedback and have access to alternative scaffolds (e.g., charts, templates, feedback displays) that support progress in a manner that is understandable and timely.

Multiple Means of Representation
Lessons include provisions for experiencing assigned texts in visual and auditory modes—as readers, viewers/listeners, and interpreters. Through an arts integration approach the students study of the main text includes diagramming and drawing activities. The Performance Task includes opportunities to work with music and other art forms. The lessons provides visual diagrams, charts, notations of music, or sounds. Students are asked to display their understanding using various means of technology. The lessons include a variety of informational videos and websites. Ongoing low-stakes writing includes the use of class blogs, Google Drive documents, or other interactive sites. The performance task final product is a digital media production. This unit anchors instruction by linking to and activating relevant and prior knowledge (e.g., using visual imagery, concept anchoring, or concepts mastery routines). This unit also bridges concepts with relevant analogies and metaphors. Learning objectives may be changed as needed for particular students.

Multiple Means of Action and Expression
The lesson outlines multiple means in which students demonstrate their understanding of the concepts explored. The students have opportunities to use writing to interpret and persuade using textual evidence from the anchor text. Students engage in vocabulary and dialect exercises to monitor understanding of key terms and concepts, answer text-dependent questions using blog posts, debate topics, and respond to open ended prompts. The Performance Task is to create a storyboard and digital media production. Reading and writing tasks may be scaffolded or altered to provide access to all differentiated content according to students identified learning needs.
Literacy and Numeracy Across Content Areas

Reading
Sustained reading of and ongoing response to an extended text is a focus of the unit. Activities include selecting evidence from the text to support thematic analysis and analyzing the effectiveness of the author’s linguistic choices. Reading response prompts progress from text-dependent questions to open-ended commentary.

Writing
Students engage in daily low–stakes writing to engage the texts and to reflect on their learning. Medium-stakes public writing (in the form of blog posts) encourages students to clarify their ideas for an audience of peers. The Performance Task involves composing in a digital format and thus applying writing principles to nonverbal media.

Speaking and Listening
In addition to sharing ideas in class discussions and partner activities, students have opportunities to practice the features of different dialects, to engage in a Socratic seminar, and to create and present a digital media project.

Language
Language is the principal focus of this unit, including broad concepts such as dialect, standard, and nonstandard as well as contrastive analysis of the syntax, pronunciation, and lexicon of African American English and Standard English.

Thinking
The subject of linguistic diversity raises challenging questions about power and identity that require deep reflection. The extended text also develops themes that prompt critical thinking about the nature of love and the purpose of living.

Numeracy
Opportunities for learning ELA through numeracy are found in the use of statistics, graphs, formulas, and time lines. Extrapolation, inferencing, and interpretation are all skills that are based in numeracy.
Resources (In order of appearance by type)

Texts


Websites

MACNEIL/LEHRER Productions. *Do you speak American: Which Speech do we like best?*
www.pbs.org/speak/speech/.

“Housing Discrimination PSA”
www.youtube.com/watch?v=c_3mSW8XUZI.

PAL, Paul Lawrence Dunbar’s “Sympathy.”

Paul Laurence Dunbar Unpublished Poem. (Read by Dr. Martin)
www.youtube.com/watch?v=9JAwrRNNvEM.

Dunbar, Paul Lawrence. “Accountability.”
www.poemhunter.com/poem/accountability/.

Dunbar, Paul Lawrence. “Sympathy.” (Poetry Foundation)
www.poetryfoundation.org/poem/175756.

NCCLP Films. *African American English.*
www.youtube.com/watch?v=RTt07IVDeww.

National Council of Teacher of English.
www.ncte.org.

Exploring Florida. “Famous Floridians: Zora Neale Hurston”
fcit.usf.edu/florida/lessons/hurston/hurston.htm.

In a Nutshell. Zora Neale Hurston, *Their Eyes Were Watching God.*
www.shmoop.com/eyes-were-watching-god/.

*Their Eyes Were Watching God* (full movie).
www.youtube.com/watch?v=teUi8N5ZaNs.

WORD. *Anything you say can and will be used against you: The case of “wilden”*
africanamericanenglish.com/.

*Dark Girls* (movie trailer)
officialdarkgirlsmovie.com/preview/.

ReadWriteThink. “Socratic Seminars” strategy guide.

Prezi.
prez.com/.

Glogster.
www.glogster.com/.

VoiceThread.
voicethread.com.

Digital Storyteller
digitalstoryteller.org/
Outline of Lessons

Introductory, Instructional, and Culminating tasks and activities to support achievement of learning objectives

NOTE: The first lesson of each stage is described in detail.

INTRODUCTORY LESSONS

Stimulate interest, assess prior knowledge, connect to new information

Lesson 1

Introduction to Dialect (Linguistic and Social Perspectives)

The goal of this lesson is to help students develop an understanding of the concept of dialect from a linguistic theory perspective as well as a social reality perspective.

The linguistic position is that all dialects are rule-governed and capable of expressing complex ideas. The social reality is that some dialects are privileged and some disadvantaged, generally because of the status of those who speak them. NOTE: The PBS website Do You Speak American? is an excellent resource for teachers preparing for this and subsequent introductory lessons.

SEE: www.pbs.org/speak/speech/

Do Now

The lesson begins with students’ quickwriting a response to this prompt: “What are the differences between the English you speak at home or with friends and the English you speak in school?”

Hook

The teacher invites students to share examples and descriptions of home/friend language and school language, writing them in two columns on chart paper to be saved. Students’ responses may include terms like slang and correct English and may include misconceptions about language, but the aim at this point is to encourage sharing of ideas.

Presentation

The teacher gives a mini-lesson on the concept of dialect, building on students’ responses and emphasizing several key points: (1) dialects are variations of a language spoken by people in a particular region or social group; (2) everyone speaks at least one dialect; (3) all dialects follow rules and are capable of expressing complex ideas; (3) “standard” and “nonstandard” designation of dialects is political, not linguistic; (4) despite their linguistic equality, dialect use is strongly associated with power—or lack of it—in most societies. Students should be encouraged to contribute ideas and experiences during the teacher’s mini-lecture. The presentation should be scaffolded with a note-taking handout including key topics and vocabulary.
Practice and Application
Students view a public service announcement linking dialect with discrimination. Students work with partners to discuss what happens in the video: Why did the real estate agent give different answers about the apartment's availability? On what basis did she make judgments about the callers? In a follow-up whole-class discussion, the students and teacher explore implications of language-based bias and discrimination.

SEE:  www.youtube.com/watch?v=c_3mSW8XUZI

Review and Assessment
The teacher leads a review of key points on the handout and clarifies points as necessary. Then students write an exit slip in which they reflect on their learning—what concepts were new to them and how their thinking has changed.

Extension
The teacher asks students to think about ways that nonstandard dialects are valued in society—on a personal and/or public level—and come prepared to share.

Lesson 2
Understanding African American English (Literary Applications)
The purposes of this lesson are to focus the dialect study on African American English, one of the most prominent and controversial dialects spoken in the United States, and to show that nonstandard dialects are not always seen in a negative light, that they enhance artistic expression in literature, music, and film.

The lesson begins with the students’ sharing their examples of ways that nonstandard dialects are valued. These may include celebrations of family or community identity, and they will almost certainly include examples from popular culture: movies, stand-up comics, and hip-hop lyrics.

The teacher can then explain that in African American literature there is a long tradition of writing in both Standard English and African American English. Two poems by Paul Laurence Dunbar, the first African-American poet to receive wide acclaim, can serve as an illustration. His best-known poem, “Sympathy,” and many more are written in Standard English, while others such as “Accountability” are written in vernacular dialect. These and other Dunbar poems, read aloud by Herbert Martin, are available online. Students should read and listen to the poems individually and then study them side by side. “Sympathy” is located in the Supplemental Section on p. 8.7.1.

SEE:  archive.csustan.edu/english/reuben/pal/chap6/dunbar.html
     www.poemhunter.com/poem/accountability

The goal of this close reading is not only to appreciate the sentiments expressed but also to note the differences in language.
Working in pairs or small groups, students should list several examples of nonstandard pronunciation, syntax, and vocabulary from “Accountability” and give their Standard English equivalents. They should then discuss and write about these questions: Why did Dunbar choose to write “Accountability” in African American dialect and “Sympathy” in Standard English? How did these different styles (or registers) serve his purposes?

Lesson 3

Understanding African American English (Linguistic Features)

The purposes of this lesson are to continue to focus the dialect study on African American English.

Building on the work begun in Lesson 2, this lesson includes more explicit instruction about the features and societal role of African American English. The nine-minute YouTube video African-American English provided below, provides a useful introduction not only to some grammatical features of the dialect but also to ways that it functions as a social marker and bond, to its connections to black cultural forms such as hip-hop, and to the concept of code-switching between standard and nonstandard forms.

SEE: www.youtube.com/watch?v=RTt07IVDeww

To promote critical viewing of the video, students should be provided an anticipation guide and a set of text-dependent questions to discuss and respond to in the same pairs or small-groups they were part of in Lesson 2. The teacher should supplement the information in the video by presenting and explaining a handout illustrating several contrasts between African American and Standard English (e.g., asks vs. ask, runnin’ vs. running, POLice vs. poLICE, He don’t see nothin’ vs. He doesn’t see anything, She funny vs. She is funny, my mama house vs. my mama’s house, I BIN finished vs. I finished a while ago, He be talking all the time vs. He talks nonstop). Two important points to emphasize are (1) that all of these differences are rule-governed and (2) that there is considerable variation among speakers of African American English. Additional examples and explanation are available in the online excerpt from the book A Teacher’s Introduction to African American English: What a Writing Teacher Should Know.

SEE: secure.ncte.org/store/teachers-intro-to-aae

The teacher should invite students to contribute examples of African American English grammar or vocabulary that they have heard or used themselves. The lesson should conclude with some brainstorming of questions about language diversity and change that may be used later as topics for research and presentation.
INSTRUCTIONAL LESSONS

Build upon background knowledge, make meaning of content, incorporate ongoing Formative Assessments

NOTE: The lesson sequence below, based on Zora Neale Hurston’s novel *Their Eyes Were Watching God*, is designed for use in a long-term facility. In short-term settings, Hurston’s short story “Drenched in Light,” Langston Hughes’ “Simple” stories, and/or other Harlem Renaissance texts could be substituted for the novel.

Lesson 4

The Dream Is the Truth (*Their Eyes Were Watching God*, Chapter 1)

The purpose of this lesson is to introduce *Their Eyes Were Watching God* (New York: HarperCollins, 2006) and begin an inquiry into the ways in which Hurston crafts an imagery-rich narrative using both Standard and African American English.

Do Now

After examining the cover and title of the novel, students read the first two paragraphs of Chapter 1 and create a visual representation of what they say about men’s and women’s dreams: two drawings, a T-chart, or a concept map.

Hook

The teacher asks students to share their visuals and discuss the views presented by the author about men and women. This discussion concludes with predictions about the theme of the novel.

Presentation

The teacher provides an introduction to Zora Neale Hurston’s life and work, citing her work as an anthropologist and situating her in the Harlem Renaissance (a biographical sketch with information about the all-black town portrayed in the novel is available below.

See: fcit.usf.edu/florida/lessons/hurston/hurston.htm

Practice and Application

The teacher and students read the remainder of Chapter 1, focusing primarily on exposition and language. The teacher should read all or most of the chapter aloud, modeling both Standard English and African American dialect pronunciations. Willing student volunteers may be tapped to read portions of the text.

As they are listening and following along, students should be considering and taking notes on two questions: (1) The third paragraph starts, “So the beginning of this was a woman and she had come back from burying the dead.” What do we learn about this woman and her story in Chapter 1? (2) What metaphors and colorful expressions does the author use to liven up the story? The teacher should illustrate with examples at the beginning and pause periodically during reading to monitor students’ comprehension and note-taking progress.
Review and Assessment

Students share their notes with partners and then with the entire class, as the teacher helps them to sort out evidence about Janie’s past and interpret the expressions they have written down. The teacher should clarify here that Chapter 1 frames the life story that Janie will begin telling in Chapter 2. Finally, students write a paragraph summarizing what they have learned about Janie. They should also cite and explain one or more expressions that they think add interest to the narrative.

Extension

Students could write an additional paragraph interpreting the other women’s responses to Janie. Why are they so critical of her?

The remaining Instructional lessons on the novel are summarized below. Any of these may be abridged or expanded to accommodate the pace and needs of the class. These lessons carry the expectation that students will be reading at least some chapters from the novel independently as homework assignments.

For some students, teachers may need to supply chapter summaries to scaffold the reading or even substitute for portions of particular chapters. It is better that students read some of the novel than none; the teacher can tailor the reading assignments to students’ abilities. If reading outside of class is not feasible at all, additional time will be needed for in-class reading and/or viewing the film version of certain parts of the novel.

SEE:  www.shmoop.com/eyes-were-watching-god/
     www.youtube.com/watch?v=teUi8N5ZaNs

Clips from the film should be used strategically—to advance the narrative if some reading will be skipped, to aid comprehension of difficult passages, or to illustrate interpretation of a literary text in another medium—but the teacher should avoid a “read the chapter, then watch the scene” pattern, as it signals that the reading is unimportant and tends to reduce analysis to “how the movie is different.”
Lesson 5

A Blossoming Pear Tree (*Their Eyes Were Watching God*, Chapter 2)

In this lesson students learn about Janie’s childhood and adolescence—her being raised by her grandmother in her parents’ absence, her “living in the white folks’ backyard,” her awakening sexuality and curiosity about love.

The grandmother’s discovery of Janie’s interest in the opposite sex leads her to the conclusion that Janie should be married promptly to a respectable older man, giving her “protection” from the kind of calamity that befell Janie’s mother. Janie, seeking true love, wants no part of the plan.

Having read Chapter 2 before class, students should begin the lesson with a close reading of the symbolic (and clearly sexual) pear tree passage (pp. 23-25): “What does Janie actually see in the tree? How does she connect her observations with her ideas about marriage? What questions does this experience prompt about her own life? What action does she take?”

After writing responses to and discussing these questions, students should analyze the grandmother’s reasons for wanting Janie to get married, which include not only Janie’s mother’s experience but also her own painful memories from slavery. Working in small groups, students mine the chapter for evidence that supports the grandmother’s position and create written or oral arguments in her voice.

The grandmother refers to Janie’s first flame as a “trashy nigger” and uses similar language elsewhere. The teacher should be prepared to address issues raised by this usage. The article “Why Black People Can Use the N-Word: A Perspective” provides a helpful contextualized discussion.

**SEE:** africanamericanenglish.com/
Lesson 6

‘Scuse Mah Freezolity (Their Eyes Were Watching God, Chapters 3-4)

The goal of this lesson is to have students analyze Janie’s marriage to Joe and why she left while identifying examples of African American dialect.

These chapters present Janie’s first “experiment” with marriage, an arranged union with Logan Killicks, the landed older man alluded to in Lesson 5. Janie hopes that marriage cures loneliness and compels love, while her husband hopes that kind treatment will make her an appreciative helpmate. Both are disappointed.

Janie meets a stranger, Joe, who, while not the answer to her dreams, represents the “far horizon,” and she leaves Logan to marry him. In this lesson, students should examine Janie’s marriage with Logan and her reasons for running off with Joe. Working in pairs, students create a T-chart (reasons to stay vs. reasons to go) to analyze Janie’s choices and evaluate her decision in a paragraph using evidence from the text. They should also continue to find examples of figurative language and identify features of African American dialect.

Having established an understanding of the novel’s main themes and a familiarity with Hurston’s use of language, students work with larger chunks of text from this point to the end of the book. The odd-numbered lessons below are reading workshop days, when students have ample time for sustained silent reading and the teacher conducts reading conferences with individuals or small groups to monitor comprehension and perhaps shows film clips. Students also post responses to the assigned chapters on a class blog, Google Drive document, or other site. Potential prompts are included below: they progress from teacher-directed text-dependent questions to open-ended topics for debate and reflection. The even-numbered lessons are structured activity days with discussions in a variety of formats, close reading exercises, language study, and formal writing and mapping tasks.

Lessons 7 and 8

Eatonville Days (Their Eyes Were Watching God, Chapters 5-6)

The goal of these lessons is for students to read more of the novel and participate in workshop and activity days.

In these chapters Joe and Janie establish themselves in Eatonville, a new all-black town in central Florida. The ambitious Joe soon becomes the chief landowner, postmaster, and storekeeper, and he is elected mayor. While civic-minded and often generous, Joe is sometimes resented by the townspeople for being imperious. He develops a similar relationship with Janie, who becomes increasingly uneasy with him “until something fell off the shelf inside her.”

Workshop day: After reading Chapter 5, students post responses on the class blog (or other online site) to this prompt: “What personal characteristics make Joe a successful leader in Eatonville? Do you think he is a good leader? Give evidence from Chapter 5 to support your answer.”
Activity day: After students have read Chapter 6, the teacher leads a discussion building on the students’ responses about Joe, perhaps broadening the conversation to include comparisons to contemporary politicians. Then the focus shifts to Joe and Janie’s deteriorating marriage. Students find and interpret quotations that reveal the couple’s relationship and attitudes toward each other (e.g., “The spirit of the marriage left the bedroom and took to living in the parlor,” p. 111). If time allows, the teacher can also highlight the folkloric and cultural content of Chapter 6, including the talking buzzards at the mule’s funeral and the daily banter on the porch of Joe and Janie’s store.

Lessons 9 and 10
Dis Freedom (*Their Eyes Were Watching God*, Chapters 7-12)

The goal of these lessons is for students to read more of the novel and participate in workshop and activity days.

This sequence of short chapters includes the passing of many years, during which Janie and Joe’s marriage continues to deteriorate—they publicly shame each other (described as “playing the dozens,” an African American custom of trash talking). Joe hits Janie and moves out of the bedroom, and they essentially lead separate lives. Then Joe becomes ill and dies, but not before Janie tells him how he has stifled her for 20 years. Though nominally in mourning, Janie loves her new freedom, and after several months becomes involved with a much younger and poorer man named Tea Cake who “could be a bee to a blossom.” As much as she loves being with him, Janie has doubts about his intentions, and the town certainly disapproves. Eventually she opts to take a chance on love, saying, “Ah done lived Grandma’s [safe] way, now Ah means tuh live mine.”

Workshop day: Students focus on Chapters 7-9, which include the final years of Janie’s marriage to Joe and her time of taking stock after his death. For their blog posts students use the strategy “take a line for a walk”—that is, they each choose a brief passage in Chapters 7-9 that they believe is important to the meaning of the novel, type it into their post and then explain it: what it reveals about a character or theme, how it connects to other parts of the novel, why the word choice is significant.

Activity day: During the first part of the lesson students share their choices in a round table format, and the teacher guides the discussion to some conclusions about Janie’s marriages. Students write a statement summarizing what they believe she has learned from her experiences with Logan and Joe. Then the class turns to her new relationship with Tea Cake, developed in Chapters 10-12. Janie clearly enjoys Tea Cake’s company, but the mismatch in their ages and stations invites debate over the wisdom of getting involved with him. This debate is carried out in a paired partner activity. One pair of students is assigned the positive side—Janie should marry Tea Cake—and another pair the negative—she should not. Each pair assembles evidence from the text to support its case and presents it to the other pair. After hearing the other side’s evidence, each pair prepares and delivers a rebuttal. At the end the class debriefs the activity.
LESSONS 11 AND 12* (LESSON PLAN SAMPLE)

ON THE MUCK (THEIR EYES WERE WATCHING GOD, CHAPTERS 13-17)

The goal of these lessons is for students to read more of the novel and participate in workshop and activity days.

These chapters relate the ups and downs of Janie's new life with Tea Cake, first in Jacksonville, then near Lake Okeechobee, where they go to do agricultural work. Their lifestyle is several rungs lower on the social ladder than Janie is accustomed to, but she seems very happy with her new relationship and carefree way of life.

Still, there are disturbing signs about Tea Cake. He takes her money and disappears for a full day and night; he gambles and gets into fights; he even hits her out of jealousy. Meanwhile, Janie is sought out by Mrs. Turner, a light-skinned woman (like Janie) who despises dark-skinned blacks (such as Tea Cake). She says that she and Janie “oughta class off.”

Workshop day: At the start of class, the teacher presents this claim: “Tea Cake is no better husband than Logan or Joe.” As they read the assigned chapters, students gather evidence relevant to the statement, and after completing Chapter 15, they post comments on the blog agreeing or disagreeing with the statement, supporting their position with specific examples from the text. Students may wish to take a nuanced stance on the statement, citing some positive and some negative aspects of Tea Cake. If there is time, students respond to each other’s posts.

Activity day: The ongoing discussion of love and marriage is set aside for a day as the class takes up a sensitive but compelling issue introduced in Chapter 16: colorism in the African American community. Mrs. Turner is so biased against the people she calls “Negroes” (or worse) that readers often mistake her for a white woman. Her attitudes are a legacy of slavery but are still common—and the subject of the 2012 documentary Dark Girls.

See: officialdarkgirlsmovie.com/preview/ (a nine-minute preview)

This issue may be painful for some students and must be handled with care. Some private reflective writing about the chapter and the documentary preview may be the best place to start, followed by pair-sharing. Before inviting students to talk about their own experiences and/or observations, the teacher should establish clear ground rules for participation. The most useful approaches to the topic may be to go back to the text (“Why is Mrs. Turner hateful to dark-skinned people? Why doesn’t Janie feel the same way?”). To spur critical thinking, the teacher asks students to make a connection between colorism and negative attitudes toward nonstandard dialects.
Les ongs 13 and 14

Feeling Grief (Their Eyes Were Watching God, Chapters 18-20)

The goal of these lessons is for students to read more of the novel and participate in workshop and activity days.

In the final three chapters, Janie and Tea Cake's mostly happy life “on the muck” is interrupted by a hurricane that sends the lake over its banks and the entire community on the run to higher ground in Palm Beach. Tea Cake kills a dog that threatens Janie, but is bitten in the process. After the storm he is forced at gunpoint to bury the dead, but escapes, and he and Janie return to the lake. Later, Tea Cake becomes ill and is diagnosed with rabies.

Driven mad by the disease, he tries to kill Janie, but she shoots him first. Tried for murder and acquitted, she returns to Eatonville. The novel ends as it began, with her telling her story to Phoeby, who “done growed ten feet higher from jus' listenin’.“ Janie, at peace, “pulled in her horizon like a great fish-net. … So much of life in its meshes! She called in her soul to come and see.”

**Workshop day:** Students will need most of the class to finish the novel and sort out the fast-paced action of the final chapters. Their final blog post is an open-ended commentary on the book's title: “In Chapter 18, the author writes of the people caught in the storm, ‘They seemed to be staring at the dark, but their eyes were watching God’ (p. 236). Why do you think Hurston chose this line as the title of the novel? Do you think it was a good choice? How does it connect to the story as a whole? Explain your response.”

**Activity day:** The focus of the lesson on the final chapters is aimed at integrating the ending with plot lines and themes developed throughout the novel, especially Janie's lifelong search for self-actualization and romantic love. In addition to discussing the circumstances that led to Tea Cake's death and what they reveal about him, students review key images and ideas from throughout the novel, ranging from Janie's pear tree vision in Chapter 2 to her comment in Chapter 20 that love “takes its shape from de shore it meets, and it's different with every shore” (284). Then each student creates a visual representation of Janie's journey through three marriages and lifestyles, her growth as an individual, and the philosophy of life embodied by her story. This visual can take any form the student chooses: a web, a Venn diagram, a series of scenes, a map of Florida showing her movements, a loaded fish-net. Whatever the format, it should include key details and quotations from the novel. This assignment may be completed outside of class.
Lesson 15

Pulling in Her Horizon (*Their Eyes Were Watching God*, Conclusion)

The goal of this lesson is for students to respond to the themes of the novel and to Hurston’s use of African American dialect.

The final lesson on *Their Eyes Were Watching God* has two parts. The first is a Socratic seminar on the question “What has Janie learned about living?” Students use their visuals as texts to refer to in the discussion. The teacher plays a guiding role but encourages students to take the lead in introducing and developing lines of thought.

**SEE:** [www.readwritethink.org/professional-development/strategy-guides/socratic-seminars-30600.html](http://www.readwritethink.org/professional-development/strategy-guides/socratic-seminars-30600.html)

In the second part of the lesson, the teacher raises again the question of Hurston’s use of African American dialect: “What did the author’s use of authentic speech patterns add to the experience of the novel? How would the narrative have been different if written entirely in Standard English?” Students respond orally and in writing. If there is time, the class can also try “translating” a passage (e.g., Janie’s final speech, pp. 284-285) into Standard English to appreciate the difference.

At this point in the lesson sequence, students are ready to begin work on the Performance Task. However, the teacher may wish to insert another unit here focusing on one or more literary works highlighting language diversity and change, such as George Bernard’s Shaw’s *Pygmalion* (the source of *My Fair Lady*) or a collection of Harlem Renaissance poetry.
CULMINATING LESSONS
Includes the Performance Task, i.e., summative assessment - measuring the achievement of learning objectives

Lesson 16

Introduction to the Performance Task (Digital Media Production)

Students will investigate topics in linguistic change and diversity of their own choosing and present their work in digital formats that represent linguistic change and diversity.

The final product may be persuasive (e.g., an argument for a language policy), expository (e.g., a report on some aspect of language) or creative (e.g., an original script written in a particular dialect). In any case, it should be based on careful research and include appropriate documentation. The introductory lesson of this culminating sequence is designed to help students develop inquiry questions and project ideas.

Do Now

Students review the list of questions about language diversity and change compiled in Lesson 3 and brainstorm additional topics and subtopics at their desks as the teacher does the same at the board, including items that the students might not think about such as the Ebonics debate, code-switching, language acquisition, or language families.

Hook

The class discusses selected items on the list, formulating inquiry questions and building interest.

Presentation

The teacher explains the goals and guidelines of the Performance Task, noting that students will be able to choose their own topics, products, and modes of presentation as the class engages in a collective inquiry about language diversity and change.

Practice and Application

The students engage in an inquiry workshop in which they alternately share ideas in small groups and write about their interests, gradually refining their choices of topics and products.

Review and Assessment

Students explain their tentative plans with the whole class, then write project proposals in which they outline their inquiry goals and preview their products (e.g., to study the pros and cons of bilingual education to argue for a change in policy), to explore regional variations in slang to create an American slang dictionary, or to learn features of Chicano English to rewrite a classic story in that dialect.

Extension

Students who have access to the Internet can begin their research independently.
Lesson 17

Digital Platforms and Language Research (Project Launch)

The purposes of this lesson are (1) to familiarize students with the digital platforms available to them for their final presentations and (2) to provide guidance as they begin researching relevant sources.

The teacher should be prepared to present examples of projects created with different platforms so that students can understand their features and potential uses. Offline platforms available on many computers include PowerPoint and MovieMaker. Online presentation possibilities include Prezi, Glogster, VoiceThread, and Digital Storyteller.

SEE: prezi.com
www.glogster.com
voicethread.com
www.digitalstoryteller.org

Too many choices can be worse than too few, so it is best for the teacher to choose two or three platforms to share (and support).

NOTE: If computer-based presentation tools are not available to the class, low-tech options such as tri-fold boards may be substituted; the design principles are the same. Next, the teacher and students co-create a project rubric, then students begin searching for information and images, taking care to document their sources.

Lessons 18 and 19

Project Production (Research, Storyboarding, and Publishing)

The goal of these lessons is for students to complete the research for their projects and plan and publish their digital productions.

These projects should be modest in design, not overly complex. An important element of the planning process is the creation of a storyboard—generally a hand-drawn outline of the presentation including images and text. Taking care with this step will help students (with peer and teacher feedback) sequence ideas and information, spot omissions and redundancies, and create smooth transitions.

A well-crafted storyboard will also facilitate production on the selected digital platform. A point the teacher should emphasize as students are planning is that the digital product is not the entire presentation, even if it includes narration. Students must introduce their projects and answer questions about them and should rehearse accordingly.
Lesson 20

Project Sharing (Digital Presentations and Unit Reflection)

The goal of this lesson is for students to present their projects.

The final lesson is a sharing session in which students present their projects and give constructive feedback about the content and production values using the rubric as a guide. To the extent possible, there should be time for questions, discussion, and celebration of students’ accomplishments. At the end, students write an informal reflective paragraph on what they have learned about language in the unit.
POST-UNIT REFLECTION

On meeting the Learning and Language objectives

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Lesson Plan Sample

On the Muck-Colorism (Lesson 12)

The Power of Dialects the Dialects of Power

Extended Text: Their Eyes Were Watching God, by Zora Neale Hurston
Lesson Plan Designer: Bruce M. Penniman, Western Massachusetts Writing Project

Theme or Content Area: ELA Season 5
Duration: 1 week, depending on elements included

Emphasized Standards

Content and College and Career Readiness Anchor Standards

R4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

W6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

L3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

Essential Questions

Open-ended questions/concepts that lead to deeper thinking and understandings

What is the relationship between language and power?
How are the varieties of English used in literature and the arts?
How does color prejudice relate to dialect prejudice?

Transfer Goals

How will students apply their learning to other content and contexts? Students will

Identify differences in pronunciation, syntax, and vocabulary between Standard English and nonstandard dialects such as African American English.

Explain the contrast between linguistic perspective on dialects (difference does not equal deficit) with the role that dialects play in social status and power.

Analyze the power of nonstandard dialects in literary texts, citing examples of authentic dialogue, figurative language, and other techniques.

Compare the causes and effects of color prejudice and dialect prejudice.
Learning and Language Objectives

By the end of this unit:

Students should know...

• Key features of African American dialect: syntax, pronunciation, lexicon
• Elements of narrative: character development, plot, setting, theme, tone, irony
• Race/color distinctions used in the U.S., milky sort of woman, coffee–and–cream complexion, yaller (yellow), rusty black man, colored folks, meriny (meringuey) skin, negroid, negroness, Caucasian characteristics, tar baby, nappy, paper bag rule, mulatto
• Meaning of internalized oppression

understand...

• The social status of dialects mirrors the status of its speakers.
• Skin color differences, a legacy of slavery, have been used to divide African Americans.

and be able to...

• Select textual evidence to support analysis
• Contribute effectively to class discussions of texts
• Make connections between texts using claims and evidence
### Assessment Evidence

Quality questions raised and tasks designed to meet the needs of all learners

Based on established Know, Understand, and Do (KUD) learning objectives

### Performance Task(s) and Summative Assessment(s)

**Align with CCR & Content Standards**

Reflective paragraph connecting colorism (skin color prejudice) and negative attitudes toward nonstandard dialects

### Pre-Assessment(s)

Quickwrite: Why is Mrs. Turner hateful to dark-skinned people? Why doesn’t Janie feel the same way?

### Formative Assessment(s)

Text-dependent questions on selected passages in Chapter 16 of *Their Eyes Were Watching God.*

Partner and whole-class discussions on colorism and dialect prejudice
CHAPTER 8–Evolving Communications

LESSON PLAN 12 | On the Muck–Colorism

Access for All

Considering principles of Universal Design for Learning (UDL), Positive Youth Development/Culturally Responsive Practice (PYD/CRP), differentiation, technology integration, arts integration and accommodations and modifications

Grouping
Whole class, partners, independent

Access for All
PYD/CRP, accommodations, arts integration

Differentiation
Instruction, assessment

Technology
Computer, LCD projector

Notes
This lesson takes on a difficult social justice issue—skin color prejudice—and connects it to the unit’s ongoing examination of dialect prejudice. The video included in the lesson raises painful realities but also spurs positive action. Similarly, the tone of the target chapter in Their Eyes Were Watching God ridicules the bias. The core activities of the lesson are accessible at many levels, and the summative assessment can be adjusted to accommodate struggling writers or English learners. The mixture of individual, partner, and whole-group activity, close reading and viewing, conversation and writing should connect with students who have a variety of learning styles.

Literacy and Numeracy Across Content Areas

Processes
Reading, writing, speaking and listening, language, thinking

Specific Strategies

Reading: drawing inferences, interpreting tone, selecting evidence, making contrasts
Writing: writing to reflect, citing evidence, drawing conclusions, making comparisons
Speaking and listening: sharing views with sensitivity, empathic listening
Language: vocabulary study
Thinking: analyzing causes and effects, comparing, applying insights

UDL is a framework for making curriculum more inclusive
Key Vocabulary

From *Their Eyes Were Watching God*: milky sort of woman, coffee-and-cream complexion, yaller (yellow) kinfolks, rusty black man, colored folks, class off, cut de monkey, sacrilege, meriny (meringuey) skin, negroid, negroness, Caucasian characteristics, fanaticism

Literary terms: tone, irony

From *Dark Girls*: tar baby, dissipated, nappy, house slave, field slave, paper bag rule

Wikipedia article: colorism, miscegenation, mulatto, quadroon, octoroon, one drop rule

General: internalized oppression

Resources (In order of appearance by type)

Print


Websites

*Dark Girls Preview.*

officialdarkgirlsmovie.com/preview/.

“Discrimination Based on Skin Color.” *Wikipedia.*

### Goal

The goal of this lesson is to explore the issue of skin color prejudice raised in the novel *Their Eyes Were Watching God*—its historical causes and manifestations and its lingering expressions and effects—and to relate it to dialect prejudice.

<table>
<thead>
<tr>
<th>TIME</th>
<th>LESSON SEQUENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 minutes</td>
<td><strong>Do Now</strong></td>
</tr>
<tr>
<td>5 minutes</td>
<td><strong>Hook (activator/motivator)</strong></td>
</tr>
<tr>
<td>20 minutes</td>
<td><strong>Presentation (beginning)</strong></td>
</tr>
</tbody>
</table>

#### Do Now

Students respond to a quickwrite prompt: Why is Mrs. Turner hateful to dark-skinned people? Why doesn’t Janie feel the same way?

#### Hook (activator/motivator)

Students discuss their responses to the quickwrite and their feelings about Mrs. Turner in pairs. (NOTE: Some students may believe that Mrs. Turner is white due to her skin-color bias.) The teacher invites the whole class to share some thoughts about why Mrs. Turner and Janie have such different views about skin color.

#### Presentation (beginning)

The teacher explains that Mrs. Turner’s views are an example of colorism, a very sensitive issue that dates back to the time of slavery but still has lingering effects today. Students may wish to share some views on or experiences with colorism, but the teacher should first establish some ground rules regarding sensitivity to other students’ feelings and respect for different viewpoints. The teacher then introduces and shows the nine-minute preview of the documentary *Dark Girls*, which shows the effects of colorism on black women.

After the film, students take a minute for private reflective writing. The teacher may ask for responses to the film, but due to the personal nature of the topic, no one should be required to speak. At this point the teacher can introduce historical information on skin color bias, including some of the key vocabulary from the film and the Wikipedia article (which can serve as a resource).

In the course of discussing this history, students should think about how whites’ color bias became a form of internalized oppression in the African American community, why it persists, especially in popular culture, and what kinds of resistance to this bias are possible.
<table>
<thead>
<tr>
<th>TIME</th>
<th>LESSON SEQUENCE</th>
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<tbody>
<tr>
<td>20 minutes</td>
<td><strong>Practice and Application</strong> <em>(middle)</em></td>
</tr>
<tr>
<td></td>
<td>Students return to Chapter 16 of <em>Their Eyes Were Watching God</em> for a closer look at Hurston’s treatment of colorism. Working in pairs, they respond to the following text-dependent questions (which require some pre-teaching of vocabulary):</td>
</tr>
<tr>
<td></td>
<td>• What is the tone of Hurston’s description of Mrs. Turner (pp. 207-208)? How does this description affect your response to Mrs. Turner’s views on color?</td>
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<tr>
<td></td>
<td>• As Janie listens to Mrs. Turner criticize “Negroes” (pp. 209-211), she asks, “How come you so against black?” What are Mrs. Turner’s reasons? What does she hope to gain by her bias? How does Janie’s view contrast with Mrs. Turner’s?</td>
</tr>
<tr>
<td></td>
<td>• Optional for more advanced readers: At the end of the chapter (pp. 215-216), Hurston describes Mrs. Turner’s views as a kind of religion. What “gods” does she “worship”? What “heaven” does she seek? How do her “gods” treat her?</td>
</tr>
<tr>
<td></td>
<td>As students are working on the questions, the teacher should circulate to monitor progress and offer support as needed, especially in locating textual evidence. When the class comes back together as a group, the teacher can pose the question “How is the bias against dark skin tones similar to or different from the bias against nonstandard dialects?” While there are some differences—the possibility of code-switching between dialects, for example—a key similarity is that skin color and dialect have both been historically used as class markers.</td>
</tr>
<tr>
<td></td>
<td>The teacher might point out the irony that while Mrs. Turner prides herself on her “Caucasian features,” her speech marks her as black.</td>
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<tr>
<td>10 minutes</td>
<td><strong>Review and Assessment</strong> <em>(wrap up)</em></td>
</tr>
<tr>
<td></td>
<td>Students can write a reflective paragraph on the connection between colorism and negative attitudes toward nonstandard English.</td>
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<tr>
<td></td>
<td><strong>Extension</strong></td>
</tr>
<tr>
<td></td>
<td>Students interested in learning more about colorism could do some independent Internet research—there are many articles on the subject—and/or read Toni Morrison’s novel <em>The Bluest Eye</em>, which explicitly addresses the issue and its effect on African American girls’ self-esteem and relationships. Spike Lee’s film <em>School Daze</em> satirizes color prejudice at historically black colleges and universities.</td>
</tr>
</tbody>
</table>
# Adapting the Unit for a Short-Term Program

<table>
<thead>
<tr>
<th>SEASON 5 Evolving Comm.</th>
<th>UNIT TITLE: The Power of Dialects and the Dialects of Power</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overview</td>
<td>This unit concentrates on the linguistic and social features and literary applications of African American English, examined through the lens of Zora Neale Hurston's classic novel <em>Their Eyes Were Watching God</em>. One approach to abridging the unit is to focus on the novel, or at least major sections of it, as an exemplar of artistic use of nonstandard dialects. Another approach is to omit study of the novel, focusing instead on the social aspects of dialects and self-directed research and presentations on linguistic diversity.</td>
</tr>
<tr>
<td>Options</td>
<td>Adaptation 1 (2 to 2.5 weeks)</td>
</tr>
<tr>
<td>Desired Results</td>
<td>In this adaptation, which focuses on the novel, <strong>Emphasized Standards</strong> R4 and L3 take precedence. All the original <strong>Essential Questions</strong> are integral to the abbreviated unit, but the first three bullets under <strong>Transfer Goals</strong> are the most relevant. Among the <strong>Know</strong>, <strong>Understand</strong>, and <strong>Do</strong> objectives, all but the last in each column applies, as the adaptation stresses literary and linguistic analysis, not digital tools.</td>
</tr>
<tr>
<td>Assessment Evidence</td>
<td>The original <strong>Performance Task</strong>, a media production based on research, is omitted. Instead the Socratic Seminar and writing tasks described in Lesson 15 become the <strong>Summative Assessment</strong> for the unit. The writing should be in essay form and demonstrate an understanding of African American dialect and its use in the novel. The <strong>Pre-Assessment</strong> and many of the <strong>Formative Assessments</strong> described in Lessons 2-14 may be used as presented.</td>
</tr>
<tr>
<td>Learning Plan</td>
<td>Lesson 2, with some additions from 1 and 3, will serve as the <strong>Introductory</strong> portion of the unit, raising students' awareness of the features and literary uses of African American English. Lessons 4-14 form the <strong>Instructional</strong> portion of the abbreviated unit. This section focuses on close reading and analysis of the novel, and it may be abridged by viewing the film in lieu of reading some chapters or by omitting some of the <strong>activity days</strong> described in the original unit. Lessons 14-15 now form the <strong>Culminating</strong> part of the unit. These lessons may be taught as written, but as the writing task listed is now part of the <strong>Summative Assessment</strong>, another day may be needed to make it a full essay.</td>
</tr>
</tbody>
</table>
Connections to Empower Your Future

Transfer Goals

This unit helps students apply their learning to other content and contexts through the transfer goal that student’s will “plan and develop a digital media production, making strategic use of the platform’s features to serve the intended purpose and audience.” Students are asked to present projects related to their educational, career, and personal goals throughout the Empower Your Future curriculum and during key transition activities across the DYS continuum of care. This unit will strengthen student’s ability to present at these meetings by utilizing digital media platforms such as PowerPoint, Movie Maker, Prezi, Glogster, VoiceThread, and Digital Storyteller to enhance a presentation.

The use of these tools can be utilized by the student when preparing in Empower Your Future classes for presentations at key transition activities listed below. ELA and EYF Teachers are encouraged to collaborate on ways to integrate the use of these presentation tools into EYF and other classes.

The following expectation explains how EYF lessons promote youth voice and what role educators can play to support youth’s presentations at in preparation of these transition activities following on this page.

EYF Expectation Regarding Youth Voice

The educator’s role is to help prepare each youth to present at key transition activities across the DYS continuum of care:

Detention:

Students are taught to advocate for themselves (for example, EYF curriculum activities such as Guidance Counselor worksheet, and Community Resource Guide Scavenger Hunt) upon return to the community by preparing them for transition back to school, High School Equivalent, or work.

Assessment

Through this curriculum, students present EYF Goals (related to education and employment) using a poster (the Career Puzzle project) or Final Student Project at their initial staffing. The youth’s work should be given consideration at the initial staffing and to the extent possible (with the input of other DYS educational professionals) be integrated into the youth’s treatment plan.

Treatment

Each unit in the treatment curriculum ends with the student presenting a culminating project (For example, Career PowerPoint, Possible Selves Tree, Rollercoaster project) to classmates. Students can present any EYF Unit project (examples above) or EYF Treatment Unit 10 Final project at 90-, 60-, or 30-day staffing as a way to voice their goals, plans and ideas around education and employment and help shape their Community Services Treatment Plan.

Revocation

Students should be prepared to present updates to their education and career plans outlining next steps at the youth planning team meeting.
“Sympathy”
A Poem by Paul Laurence Dunbar

I know what the caged bird feels, alas!
When the sun is bright on the upland slopes;
When the wind stirs soft through the springing grass,
And the river flows like a stream of glass;
When the first bird sings and the first bud opes,
And the faint perfume from its chalice steals—
I know what the caged bird feels!

I know why the caged bird beats his wing
Till its blood is red on the cruel bars;
For he must fly back to his perch and cling
When he fain would be on the bough a–swing;
And a pain still throbs in the old, old scars
And they pulse again with a keener sting—
I know why he beats his wing!

I know why the caged bird sings, ah me,
When his wing is bruised and his bosom sore,—
When he beats his bars and he would be free;
It is not a carol of joy or glee,
But a prayer that he sends from his heart’s deep core,
But a plea, that upward to Heaven he flings—
I know why the caged bird sings!

SEE: www.poetryfoundation.org/poem/175756

Photo from:
en.wikipedia.org/wiki/Paul_Laurence_Dunbar#mediaviewer/File:Paul_Laurence_Dunbar_circa_1890.jpg

Paul Laurence Dunbar (June 27, 1872–February 9, 1906) was an African-American poet, novelist, and playwright of the late 19th and early 20th centuries. Born in Dayton, Ohio, to parents who had been slaves in Kentucky before the American Civil War, Dunbar started to write as a child and was president of his high school’s literary society. He published his first poems at the age of 16 in a Dayton newspaper.

Much of his more popular work in his lifetime was written in the Negro dialect associated with the antebellum South. His work was praised by William Dean Howells, a leading critic associated with the Harper’s Weekly, and Dunbar was one of the first African American writers to establish a national reputation. He wrote the lyrics for the musical comedy, In Dahomey (1903), the first all African American musical produced on Broadway; the musical also toured in the United States and the United Kingdom.

Dunbar also wrote in conventional English in other poetry and novels; since the late 20th century, scholars have become more interested in these other works. Suffering from tuberculosis, Dunbar died at the age of 33.

Information from:
en.wikipedia.org/wiki/Paul_Laurence_Dunbar
Marginalized and Endangered Languages

Introduction

Designed for Evolving Communications | Season 5, this unit was created for use primarily in short-term programs, but it may also be used in long-term settings. This unit also includes a Lesson Plan Sample.

Extended Text: Teaching for Joy and Justice, by Linda Christensen
Unit Designers: Dani O’Brien, Western Massachusetts Writing Project
Susan Murphy, DYS

“What is the relationship between power and language?”

and collaborate with others,” is the most emphasized of the standards in this unit. The unit’s Summative Assessment requires students use the Internet to research a contemporary language issue and create a presentation on that issue using digital tools. Language standard 3, “Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening,” suggests that students gain an understanding of how language is often used differently in different contexts. This focus will allow for interesting discussion and consideration of students’ use of language and if or how they make decisions about when and where to code-switch. Reading standard 4, “Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone,” will be applied to both print and audio texts, with an emphasis on understanding complex texts that include technical language terms that will be new to most students.

Relationship to the Season

As noted above, this unit can be used to introduce the Evolving Communications season. It provides several opportunities for students to contemplate the relationship between language and power, to learn how
to research information in a variety of ways, and gain skills and experience creating a presentation on issues that are connected to their real lives. Other units in the season can build on these beginnings, incorporating more complex texts for reading and discussion, more extensive research in a greater variety of sources, and more elaborate presentations.

**Text Complexity**

Rather than relying on a single primary text, this unit employs a variety of shorter ones clustered around the theme of marginalized languages. These texts vary in complexity and level of challenge. The most complex is the excerpt from *How Language Works* by David Crystal, which has a Lexile level of approximately 1150L, which is in the 9-10 grade band but may require substantial scaffolding because of the complexity of the information presented. Narrative pieces such as “And Then I Went to School” by Joe Sulna (Lexile level 1010L) and the excerpt from *Brothers and Sisters* by Bebe Moore Campbell (650L) should present fewer comprehension challenges to students.
UNIT PLAN | Marginalized and Endangered Languages

Marginalized and Endangered Languages

Extended Text: Teaching for Joy and Justice, by Linda Christensen
Unit Designers: Dani O’Brien, Western Massachusetts Writing Project and Susan Murphy, DYS

<table>
<thead>
<tr>
<th>Theme or Content Area:</th>
<th>ELA Season 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duration:</td>
<td>2 weeks, with options for late entry/early departure</td>
</tr>
</tbody>
</table>

Emphasized Standards

Content and College and Career Readiness Anchor Standards

R4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

W6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

L3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

Essential Questions

Open-ended questions/concepts that lead to deeper thinking and understandings

- Why is language diversity important?
- What is the relationship between language and power?
- What are the consequences when a language disappears?
- How are language and knowledge connected?

Transfer Goals

How will students apply their learning to other content and contexts? Students will

- Apply insights gained from texts to their own experiences and views of the world.
- Plan and develop a digital media production, making strategic use of the platform’s features to serve the intended purpose and audience.
- Analyze the power of nonstandard dialects in literary texts, citing examples of authentic dialogue, figurative language, and other techniques.
- Explain the relationship between language and culture.
- Conduct self-directed research and analysis using the Internet and other sources.
- Explain the relationship between language and power, with an understanding of how some languages and dialects are privileged over others.

For Empower Your Future connections, see p. 8.12.1
### Learning and Language Objectives

By the end of this unit:

**Students should know...**
- Vocabulary: linguistics, dialects, endangered language, colonialism, assimilation
- Historical knowledge of colonization and education: Native American boarding schools, Soweto Uprising
- Movements to reclaim endangered languages
- Digital presentation platforms such as podcasts and Prezi

**understand...**
- Language is a component of one’s culture.
- Attempting to erase a culture’s language is one component of colonization.
- There are conflicting views on the importance of language diversity and the need for standardization.
- There are politics behind Standard English.
- Education has been used as both a tool for liberation and a tool for domination.
- Assimilation can lead to the loss of cultural identity.

**and be able to...**
- Read and comprehend nonfiction texts, speeches, poetry, and a short story
- Determine main idea and identify relevant facts and details
- Practice close reading to discuss theme, point of view, and other concepts
- Understand and explain themes in a text
- Compare and contrast stories
- Use a text’s structure and other sources to locate and recall information
- Select relevant details when researching an inquiry question
- Use digital resources to share knowledge with others

---

KUDs are essential components in planning units and lessons. They provide the standards-based targets for instruction and are linked to assessment.
Assessment Evidence

Quality questions raised and tasks designed to meet the needs of all learners

Performance Task(s) and Summative Assessment(s)

*Align with CCR & Content Standards*

Take it to the People project: Based on the various stories presented in the Language Tea Party (Lesson 2), students will choose a contemporary language issue. Teachers should provide students with a list of possible options, which could include but are not limited to (1) the push for English only language instruction, (2) the use of African American Vernacular English in the classroom, (3) the power and possibilities of nonstandard English in contemporary fiction and nonfiction, (4) current endangered languages in the United States, or (5) endangered language activism. Students will use digital tools to teach their chosen audience the topic they selected. Ideally, this should be done in the form of an audio presentation, such a podcast or a video presentation. However, depending on the technology available this could be modified to include performance pieces, a PowerPoint, or another format of the teacher’s choosing. Possible digital tools include Prezi and iPods or smart phones for podcasting. PowerPoint is also a possibility but should be a last resort if no other technology is available, as many students are familiar with it.

Reflection on gains in self-understanding, world view, and skills

Pre-Assessment

*Discovering student prior knowledge and experience*

KWL chart on the meaning of language (see p. 8.9.7)

Formative Assessment

*Monitoring student progress throughout the unit*

Venn Diagram comparing “And Then I Went to School” and “Alienation”
Story retrieval charts
Ongoing KWL chart
Paragraph on language and power
Pro and con chart on “Alienation” by Julio Ramón Ribeyro
Interior monologue/poem response to *Brothers and Sisters* by Bebe Moore Campbell
Four-column notes on Soweto Uprising sources
Point of view poem about Soweto Uprising
Access for All

Considering principles of Universal Design for Learning (UDL), Positive Youth Development/Culturally Responsive Practice (PYD/CRP), differentiation, technology integration, arts integration and accommodations and modifications

Multiple Means of Engagement

This unit presents students with various ways of investigating both the cultural and individual importance of language within our society. Throughout the unit, students will be presented with a variety of culturally diverse materials in multiple modalities including but not limited to: written word, video clips, digital texts, and audio. Students will engage with teacher(s) and peers during whole group instruction, small-group activity, and peer-to-peer interaction in order to gain a greater understanding of others’ ideas and beliefs pertaining to the importance of language in our society. Various charts and graphic organizers will be implemented in order for students to record relevant information, personal emotions, and form their own opinions pertaining to the topics of lessons. For all Performance Tasks, students should be provided with as much choice as possible in the level of challenge, type of high- and low-tech tools used, color, design and layout of graphics, and sequencing and timing.

Multiple Means of Representation

This unit asks students to process the issues that affect people of other races and social classes pertaining to linguistics through a variety of high- and low-tech content representation including podcasts, videos, projected images, and read silently or read aloud. Activation of prior knowledge should be presented and recorded in multiple modalities. When possible, written transcripts for videos and auditory content should be provided. The way in which information is displayed should vary, including size of text, images, graphs, tables or other visual content. Information should be chunked into smaller elements and complexity of questions can be adjusted based on prior knowledge. Unfamiliar vocabulary and/or dialect pertaining to culturally diverse literature and resources should be pre-taught and categorized for students. Modifications intended to adjust the unit’s learning and language objectives, Transfer Goals, level of performance and/or content will be necessary for students with mandated specially designed instruction described in their Individualized Education Programs (IEPs).

Multiple Means of Action and Expression

Students have the opportunity to demonstrate their understanding of the content through various forms of collaboration, charts, peer-interaction, role-playing, and use of available technology (e.g., Word, PowerPoint, podcasts, Prezi, Photostory). Various forms of charts, tables, and/or graphic organizers for use in recording important topics should be available for students including KWL charts, teacher and/or student-generated graphic organizers, and/or use of Inspiration. All students should be presented with grading rubrics and/or checklists to assist in the organization, planning, and construction of all performance tasks. Students should be allowed the opportunity to record Accommodations intended to enhance learning abilities, provide access to the general curriculum and provide opportunities to demonstrate knowledge and skills on all Performance Tasks will be necessary for students with applicable Individualized Education Programs (IEPs) and could benefit all learners.
Literacy and Numeracy Across Content Areas

Reading
Focusing on short nonfiction pieces, students will have opportunities to examine the texts’ arguments, including their claims, evidence, and intended audience, through individual and group analytical tasks.

Writing
Students will engage in daily low-stakes writing connected to the unit themes. Formal writing will include drafting, sharing, and revising of their Take it to the People language study.

Speaking and Listening
Audio texts, including podcasts and videos, are central to the unit, so students will have multiple opportunities to practice their listening skills. Daily class discussion and the final project presentation will provide students with multiple opportunities to build their speaking skills.

Language
A central focus of this unit is the role of language in preserving or colonizing cultural identities. Academic vocabulary studied includes linguistics, dialects, endangered language, colonialism, and assimilation.

Thinking
A central goal of this unit is for students to engage in critical thinking on the relationship between language and power. Students will be encouraged to reflect on the readings and consider parallels in their own lives.

Numeracy
Opportunities for learning ELA through numeracy are found in the use of statistics, graphs, formulas, and time lines. Extrapolation, inferencing, and interpretation are all skills that are based in numeracy.
Resources (In order of appearance by type)

Print


Websites

In the White Man’s Image (documentary).
youtu.be/14RifPPh1YU.

Code Switching (documentary).
youtu.be/gO7cjiy YiGM.

Soweto Uprising Resources:
news.bbc.co.uk/2/hi/programmes/world_news_america/9068432.stm.

podbay.fm/show/721125504/e/1380988800.

video.pbs.org/video/2185498596/.

vimeo.com/12650506.

Podcast Storyboard (template).

How to Create a Beautiful Prezi resource.
www.slideshare.net/abeldridge/how-to-create-a-beautiful-prezi.

Creating Podcasts with Your Students.
www.readingrockets.org/article/25032.

Materials

Smart phone for podcasting

PowerPoint
Outline of Lessons

Introductory, Instructional, and Culminating tasks and activities to support achievement of learning objectives

NOTE: The first lesson of each stage is described in detail.

INTRODUCTORY LESSONS

Stimulate interest, assess prior knowledge, connect to new information

Lesson 1

What is Language?

The goal of this lesson is to introduce the major themes and goals for the unit.

Do Now

Ask students to brainstorm and respond to the following prompt: “Are all languages equal? Why or why not?”

Hook

Students will share their writing and discuss as a class. The teacher explains that while all languages are equal in theory, some languages are privileged over others for various reasons.

Presentation

The teacher briefly introduces the unit theme, indicating that students will be reading several nonfiction pieces on the theme of language and power and will be preparing and presenting an aspect of language study that they think people need to know in order to understand contemporary language issues. This presentation can be done in the form of a performance piece, digital story, PSA, etc.

Practice and Application

The class completes a large KWL (Know-Want to Learn-Learned) chart about their ideas about language. The class then reads “How we Know Where Someone is From” from How Language Works by David Crystal. The teacher should begin the reading aloud, and students may continue reading silently or in pairs, according to their needs. In this text students will read a brief definition of what language is and how we communicate. When leading the follow-up discussion, the teacher should point out key information and terminology (see vocabulary under “Know” objectives above). It is especially important to point out that all languages are complex, are rule based (have phonologies, grammars, and lexicons), and have dialects. What we call Standard English is as much a dialect as any other form of English, but in our society it is given more prestige. It is not a better or worse dialect; it is, however, privileged over others. Once students have read and discussed the chapter, the class returns to the KWL chart and complete the “learned” section.
Review and Assessment

Students will write down three things they learned about language in the lesson.

Lesson 2

Language and Power

The purpose of this lesson is for students to think about how language and power are connected and how controlling a group’s language is a means of colonization.

Class begins with students responding to and discussing the prompt, “Does it matter if a language disappears? Why or why not?” The teacher should introduce the term colonization and discuss how the controlling of one’s language was/continues to be used in the process of colonization.

Next, the class conducts the Language Tea Party activity from Teaching for Joy and Justice by Linda Christensen. In this activity, students are each given a different one-paragraph story about someone whose first language has been marginalized. These stories are written in the first person, and each student takes on the role of author of the story he/she is given. Students are also given a worksheet that has questions that can be answered by talking with the other “characters” at the tea party, such as “Find someone who has started or joined an organization to preserve his or her language. Who is this person? Why did the individual decide to take this action?” or “Find someone who was forced to speak another language. Who is the person? How did this affect the person?” This activity introduces some of the unit’s major themes and serves, as a teaser for several of the stories students will encounter within the unit.

After the tea party, students write one-paragraph responses about what they learned about language and power and then discuss them as a class. The teacher should work with students to generate a list of issues these stories bring up, such as:

1. the push for English-only language instruction,
2. the use of African American English in the classroom,
3. the power and possibilities of nonstandard English in contemporary fiction and nonfiction,
4. current endangered languages in the United States, or
5. endangered language activism, and let students know that they will be doing a project on these issues.

The class should also review the goals of the unit and return to their KWL chart to see if additional comments need to be added as a result of what they learned during the activity. As a “ticket to leave,” students pick one story and one of the language issues it brings up from the Language Tea Party activity that they want to focus on for their Take it to the People project. The teacher should remind students to keep thinking about this project during the next several lessons.
Lesson 3

Education for Assimilation

In this lesson students will consider how education has been used as a tool for colonization and assimilation.

They begin with a quick write in response to the question, “How are you supposed to speak in school? Why?” Then, working in pairs (and using dictionaries and online tools as available), they complete word webs of the term assimilation and share their webs with the class. After this discussion, the teacher shows clips from the documentary *In the White Man’s Image*. Especially powerful clips include 0:00-3:34, 22:50-39:32, 46:29-48:53, and 50:18-53:39. Then students complete a Story Retrieval Chart like the one below (from *Teaching for Joy and Justice* by Linda Christensen) as a class activity on the projector/SMARTboard, Elmo, or chart paper. Each student should have his/her own chart to fill out and keep.

**SEE:** In the White Man’s Image (documentary): youtu.be/14RifPPh1YU

<table>
<thead>
<tr>
<th>Character/Story</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Race/Ethnicity</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Social Class Details</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Change Language Details</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Notes, Questions, and points to remember</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The Story Retrieval chart will provide students a way of keeping track of important details from each text they encounter in the unit. The chart also provides a tool for side-by-side comparison of the texts so that students can quickly compare the various experiences of different characters.
INSTRUCTIONAL LESSONS

Build upon background knowledge, make meaning of content, incorporate ongoing Formative Assessments

Lesson 4
Assimilation or Fitting In?

This lesson is the first in a series in which students examine the role of language in assimilation and colonization through analysis of nonfiction texts.

Do Now
Students write into the day on this topic: “Have you ever been in a situation where you did not fit in with a group of people? How did this make you feel? Did that experience change you in any way?”

Hook
The students will share their writing and discuss as a class.

Presentation
The teacher will discuss how the process of assimilation is not always forced like it was for the American Indian. Assimilation can happen in many different ways, sometimes by choice, and sometimes through natural changes that develop over the course of time. The teacher will explain that the students will be reading the story “Alienation” and should think about the process of assimilation the main character, Roberto, goes through.

Practice and Application
Students read and discuss the chapter “Alienation” by Julio Ramón Ribeyro from the anthology *On Being Foreign: Culture Shock in Short Fiction*. This story deals with a Latino teenager who does not feel like he fits in with his peers so he gradually changes himself to be more accepted. The teacher should lead the class in a discussion about the differences between how one speaks at home and how one speaks at school.

Review and Assessment
Students complete pro/con charts about the character’s choice of making changes and, if time allows, have a debate about whether one should make the kinds of changes that Roberto made.
Lesson 5 (Lesson Plan Sample)

Assimilation or Fitting In?

The goal of this lesson is for students to analyze speech within different groups and through the use of charts and graphs record personal treatment and experiences.

After writing into the day on the topic “What are some of the differences between the way you speak in the classroom and the way you speak with your friends, at home, or with your family?” Students read “And Then I Went to School” by Joe Sulna and complete a Story Retrieval Chart. As a large group students then create a Venn diagram comparing “And Then I Went to School” with “Alienation.” The chart should include similarities and differences in their experiences, how they were treated, the choices they made, and other relevant details. This activity will require discussion and brainstorming. The teacher should choose one student to enter the data onto a large chart manually or electronically.

Lesson 6

Leave Yourself at Home?

The goal of this class is for students to analyze their own personal cultures and how various peoples must assimilate to get along/ahead in a society different from themselves.

Students write into the day with this reflection: “When Joe Sulna was sent to school, he was told to ‘leave [his] Indian at home.’ Are there aspects of your culture, language, or personality that you feel you can’t bring to school?” Students then view the first 16 minutes of the documentary Code Switching and read the excerpt from Brothers and Sisters by Bebe Moore Campbell (in Teaching for Joy and Justice).

Students complete a Story Retrieval Chart for Brother and Sisters and engage in a discussion on questions such as these: How much should a person be willing to change in order to “get ahead”? Is speaking Standard English acting white? Does everyone have to code switch on the job? When do you have to code-switch? The teacher should not frame the discussion as an either/or issue. Finally, students respond to the story in an interior monologue or poem. (An interior monologue is the imagined thoughts of a character in history, literature, or life at a specific moment in time.) After reading the excerpt, student can brainstorm particular key moments, turning points, or critical passages and write from any of the characters’ points of view.

SEE: Code Switching (documentary): youtu.be/gO7cjYEtGM
Lesson 7

Taking it to the Streets

This lesson focusing on language activism in South Africa serves as a lead-in to the unit’s culminating activity, the Performance Task introduced in the next lesson.

At the start of class, students should respond to the Montesquieu quotation, “As long as a conquered people has not lost its language, it can have hope.” Next the students listen to and watch a variety of digital texts about the Soweto Uprising (see Resources below for suggestions). Students should take notes in four columns: one on the details of the demonstration, one on their reactions, one on connections to other pieces they have studied, and one on the format of the presentation (podcast, PowerPoint, video etc.).

Then students write a poem from the point of view of a witness to the Soweto Uprising. The teacher should encourage students to think not only of people, such as Hector Pieterson’s sister or a student involved in the uprising (see Soweto Uprising Resources below), but also of inanimate objects including the rocks students threw, the school, or a burned-out car. Finally, students should discuss the strengths and weakness of the various media they were exposed to. What presentations were the most powerful, the most informative, the most inspiring? The teacher should take notes on chart paper and keep them displayed for the rest of the unit. The teacher should also remind students about the upcoming Take It to the People project and give a brief overview of the digital formats that students will be able to use (depending on what technologies are available at the school). Ideally the teacher should give students the option of doing an audio presentation, such as a podcast, or an audiovisual presentation such as a Prezi. The class should develop a pros and cons chart that clarifies the possibilities and constraints of each medium.

SEE: Soweto Uprising Resources:


“blackhistory: Soweto Uprising.” BBC World Service: podbay.fm/show/721125504/e/1380988800


CULMINATING LESSONS
Includes the Performance Task, i.e., summative assessment - measuring the achievement of learning objectives

Lesson 8
Planning the “Take it to the People” Project

The goal of this lesson is to begin the final sequence of activities, in which students prepare, rehearse, revise, polish, and present their Take it to the People language study. Because time is limited, teachers should pre-select research sources based on students’ self-selected research topics. If two students have similar topics, the teacher may consider having students work together, though special care should be taken to ensure that the students’ roles are equal.

**Do Now**

Students respond to the following prompt: “What are 3-5 questions you have about the topic you chose for your ‘Take it to the People project’?” The teacher should provide a few examples, such as the following: “What are the laws in Massachusetts about bilingual instruction?” “Are there any endangered languages in Massachusetts, and if so, what is being done to restore them?” “What debates exist around African American English in the classroom?”

**Hook**

Students will share out with a partner and suggest other questions that might be interesting to consider.

**Presentation**

The teacher explains that when planning a presentation, it is ideal that the presenter find the answers to the questions he/she is interested in. Once the presenter finds those answers, he/she will determine what needs to be included and what does not. The teacher should discuss with students whether depth of focus or breadth of focus is more effective and encourage students to think about that as they plan their presentations.

**Practice and Application**

Using the sources pre-selected by the teacher, students should find the answers to the questions they came up with at the beginning of class. After collecting the information needed, they should determine what they would like to include in their presentation and what will get left out.

**Review and Assessment**

Students should list the information they plan to present and decide which media (podcast, Prezi, etc.) are best for their projects. The teacher should collect students’ summaries and provide feedback.
Lesson 9
Creating and Revising the “Take it to the People” Presentation

This lesson focuses on creating and revising the digital “Take it to the People” presentation.

Using either the podcast storyboard or the Prezi storyboard (both provided in Resources) students plan out their presentations. After a designated amount of planning time, students should share their plans with partners. Each partner should provide feedback to the other on the storyboard and make suggestions. After sharing with their partners, students should use the necessary tools (iPod, Prezi, microphone, etc.) to create the presentation.

Lesson 10
Presenting the “Take it to the People” Project and Reflecting

In the final lesson of the unit, students share their presentations and receive peer feedback.

To ensure that most audience members are listening intently, the teacher should designate two peer responders per presenter and provide them with a rubric or response questions. After everyone has presented, students write individual reflections on the theme of language and power and the ideas offered in the presentations.
POST-UNIT REFLECTION

On meeting the Learning and Language objectives

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LESSON PLAN 5 | Assimilation or Fitting In?

### Desired Results

#### Theme or Content Area
ELA Season 5

#### Duration
1 hour

### Emphasized Standards

**Content and College and Career Readiness Anchor Standards**

**R4.** Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

**W6.** Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

**L3.** Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

### Essential Questions

Open-ended questions/concepts that lead to deeper thinking and understandings:

- What is the relationship between language and power?
- Why is language diversity important?
- What are the consequences when a language disappears?
- How are language and knowledge connected?

### Transfer Goals

How will students apply their learning to other content and contexts? Students will

Students will analyze and compare related texts, restating each writer’s message and describing the texts’ similarities and differences.

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**Marginalized and Endangered Languages**

Extended Text: *Teaching for Joy and Justice*, by Linda Christensen

Unit Designers: Dani O’Brien, Western Massachusetts Writing Project

Susan Murphy, DYS

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**Assimilation or Fitting In? (Lesson 5)**

**Theme or Content Area:** ELA Season 5

**Duration:** 1 hour
### Learning and Language Objectives

*By the end of this unit:*

#### Students should know...
- Lesson vocabulary: *assimilation, shawl, lice, ceremonial, discrimination, colonization*

#### understand...
- Attempting to erase a culture’s language is one component of colonization.
- There are conflicting views on the importance of language diversity and the need for standardization.

#### and be able to...
- Determine main idea and identify relevant facts and details
- Practice close reading to discuss theme, point of view, and other concepts
- Understand and explain themes in a text
- Compare and contrast stories

KUDs are essential components in planning units and lessons. They provide the standards-based targets for instruction and are linked to assessment.
Assessment Evidence

Quality questions raised and tasks designed to meet the needs of all learners

Performance Task(s) and Summative Assessment(s)

*Align with CCR & Content Standards*

Students will complete a Venn diagram comparing two texts discussing the topic of “fitting in,” stating common themes and citing evidence of similarities and differences.

Pre-Assessment(s)

Students will recall and explain elements from the story retrieval chart from Lesson 3 about assimilation and the pro and con charts from Lesson 4 created after reading the chapter “Alienation” from *On Being Foreign: Culture Shock in Short Fiction*.

Formative Assessment(s)

Students will participate in discussion and completion of an anchor chart.
Access for All
Considering principles of Universal Design for Learning (UDL), Positive Youth Development/Culturally Responsive Practice (PYD/CRP), differentiation, technology integration, arts integration and accommodations and modifications.

Grouping
Whole class, small groups, independent

Access for All
PYD/CRP

Differentiation
Instruction, assessment

Technology
Computer, LCD projector

Notes
The teacher will use the LCD projector and computer to review notes from previous classes, and students will be assessed by their performance on the Formative Assessment used during this lesson. Instruction will be mainly whole-group driven but individual help will be given as needed.

Literacy and Numeracy Across Content Areas

Processes
Reading, writing, speaking and listening, language, thinking

Specific Strategies
Students will be reading stories, reviewing vocabulary found in the story (which will be added to their word wall), and reviewing concepts from their notes and previous lessons.
Key Vocabulary

These are vocabulary words found in the lesson’s reading selections that may need to be unpacked to ensure student understanding:

assimilation, shawl, lice, ceremonial, discrimination, colonization

Resources (In order of appearance by type)

Print


<table>
<thead>
<tr>
<th>TIME</th>
<th>Lesson Sequence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Goal</td>
<td>Students will read and understand two texts that discuss assimilation and the idea of changing oneself to fit into different social settings, make connections with their own lives (PYD/CRP), and discuss how they make changes in speech in different social situations (e.g., in school, with friends, at home, with family).</td>
</tr>
<tr>
<td>10 minutes</td>
<td>Do Now</td>
</tr>
<tr>
<td>Write into the day: “What are some of the differences between the way you speak in the classroom and the way you speak with your friends, at home, or with your family? Students will spend approximately 10 minutes writing a response to this prompt and then share their responses.</td>
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<tr>
<td>15 minutes</td>
<td>Hook (activator/motivator)</td>
</tr>
<tr>
<td>The teacher has three charts prepared labeled “Classroom,” “Friends,” and “Home or with Family.” The class will be divided into three groups; each will have five minutes to write down their ideas about how they speak when in each scenario. The charts will rotate every five minutes until each group has had the chance to enter ideas on all three.</td>
<td></td>
</tr>
<tr>
<td>15 minutes</td>
<td>Presentation (beginning)</td>
</tr>
<tr>
<td>Once all charts have been completed, the teacher will hang these on the board and tell the class they will be reading another selection about a person needing to change to fit in. The teacher will then pass out copies of the excerpt from “And Then I Went to School” by Joe Sulna. The teacher will ask the students as they read to think of ways the main character needs to change how he talks while he is in different scenarios.</td>
<td></td>
</tr>
</tbody>
</table>
## LESSON PLAN 5 | Assimilation or Fitting In?

### TIME | Lesson Sequence
--- | ---
**10 minutes** | **Practice and Application** *(middle)*  
After the students have read the Joe Sulna story, the class will go back to the charts to see if students can identify ways Joe has to change the way he spoke while in the classroom, with friends, and at home or with family. The teacher will have one student add the students’ ideas to the charts, making sure the ideas are marked as what Joe Sulna did versus what the students do in each category. The teacher will then ask the students to think about the “Alienation” story from Lesson 4 to see if they can add rows of ideas from that story. The teacher should have the pro and con anchor charts available from Lesson 4 for reference to help students remember their ideas from that story.

**10 minutes** | **Review and Assessment** *(wrap up)*  
As a final activity the students will complete a Venn diagram like the one below comparing and contrasting the two reading selections to determine if there are similarities and/or differences in the ways the writers made changes when they found themselves in different social settings. The teacher can conduct this as an independent activity, pair students, or make it a directed activity depending upon what modifications are needed to help students gain access to the information and be able to output their ideas.

```
“Alienation”  
“And Then I Went to School”
```

### Extension
The complete Venn diagrams could be used as a reference sheet to extend the activity into a lesson in which students write a comparative essay about the two reading selections.
## Adapting the Unit for a Long-Term Program

### SEASON 5 Evolving Comm.

**UNIT TITLE:**
Marginalized and Endangered Languages

### Overview

One way to extend this unit is to read more of the short stories featured in Linda Christensen’s *Teaching for Joy and Justice* unit on Language and Power—or a short novel such as *The House on Mango Street*. The companion texts would add other perspectives and present more examples of how language and power are connected. Another approach to extending the unit would be to spend more time on the Take it to the People project, with more explicit focus on audience, presentation skills, and use of technology.

### Options

<table>
<thead>
<tr>
<th>Adaptation 1 (3 to 4 weeks)</th>
<th>Language and Power</th>
<th>Adaptation 2 (3 to 4 weeks)</th>
<th>Really Taking it to the Streets</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Desired Results</strong></td>
<td></td>
<td>In this version <strong>Emphasized Standard W6</strong> would be a central focus of the unit, and the third <strong>Transfer Goal</strong> would receive more stress. <strong>Know,</strong> <strong>Understand,</strong> and <strong>Do</strong> objectives focusing on relating to audience, presentation skills, and the uses of digital technologies should be added. These goals would be reflected primarily in Lesson 7, which could be expanded with additional resources that examine what makes a presentation powerful.</td>
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</tr>
</tbody>
</table>

**Emphasized Standards L3 and R4** would still be the focus of literary analysis in this adaptation, but **Understanding** the close relationship between language and power and how that connection has impacted various cultures in similar and different ways would be a key objective. The unit would more fully explore the issue of colonization and assimilation, giving new meaning to all of the **Essential Questions** and the third and fourth **Transfer Goals**.

**Assessment Evidence**

The **Performance Task** can be expanded to include a wider range of contemporary language issues, including the debate about Tucson’s Mexican American Studies program, the current status of indigenous languages in the United States, and the politics of code switching.

Furthermore, the array of **Formative Assessments** can be extended to include a more in-depth comparison of the various texts included in the unit, possibly culminating in a synthesis essay on language and power.

**Learning Plan**

The opening sequence of lessons is not changed, but the **Instructional** lessons are extended to include additional texts. Students may be assessed in a variety of ways during each day’s reading, ranging from group discussion protocols to quick writes to text-dependent questions. After the texts are read and before Lesson 7 introduces the Take it to the People project, students should be asked to do a comparison of the various stories they have read in small groups.

If time allows, this work might extend to writing an essay. The **Culminating** lessons are the same, but with more material to work from.

The unit plan stays the same until **Instructional** Lesson 7, which extends to include the reading/viewing of additional texts. The teacher can add pieces that focus on presentation skills and media and technology as tools for sharing.

In the **Culminating** lessons, as students begin developing the Take it the People projects, lessons addressing presentation skills will be needed. Peer feedback and teacher conference time should be scheduled. Ideally, students will have more time to work on their projects and if possible will share them with a real audience in person or via the Internet.
Connections to Empower Your Future

Transfer Goals
This unit helps students apply their learning to other content and contexts through the transfer goal that students will “plan and develop a digital media production, making strategic use of the platform’s features to serve the intended purpose and audience.” Students are asked to present projects related to their educational, career, and personal goals throughout the Empower Your Future curriculum and during key transition activities across the DYS continuum of care. This unit will strengthen student’s ability to present at these meetings by utilizing digital media platforms such as PowerPoint, Movie Maker, Prezi, Glogster, VoiceThread, and Digital Storyteller to enhance a presentation.

The use of these tools can be utilized by the student when preparing in Empower Your Future classes for presentations at key transition activities listed below. ELA and EYF Teachers are encouraged to collaborate on ways to integrate the use of these presentation tools into EYF and other classes.

The following expectation explains how EYF lessons promote youth voice and what role educators can play to support youth’s presentations at in preparation of these transition activities following on this page.

EYF Expectation regarding Youth Voice
The educator’s role is to help prepare each youth to present at key transition activities across the DYS continuum of care:

Detention:
Students are taught to advocate for themselves (for example, EYF curriculum activities such as Guidance Counselor worksheet, and Community Resource Guide Scavenger Hunt) upon return to the community by preparing them for transition back to school, High School Equivalent, or work.

Assessment
Through this curriculum, students present EYF Goals (related to education and employment) using a poster (the Career Puzzle project) or Final Student Project at their initial staffing. The youth’s work should be given consideration at the initial staffing and to the extent possible (with the input of other DYS educational professionals) be integrated into the youth’s treatment plan.

Treatment
Each unit in the treatment curriculum ends with the student presenting a culminating project (For example, Career PowerPoint, Possible Selves Tree, Rollercoaster project) to classmates. Students can present any EYF Unit project (examples above) or EYF Treatment Unit 10 Final project at 90-, 60-, or 30-day staffing as a way to voice their goals, plans and ideas around education and employment and help shape their Community Services Treatment Plan.

Revocation
Students should be prepared to present updates to their education and career plans outlining next steps at the youth planning team meeting.
### Podcast Storyboard

<table>
<thead>
<tr>
<th>TITLE</th>
<th>STUDENT NAME</th>
<th>TALENT</th>
<th>MUSIC</th>
<th>OTHER</th>
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<table>
<thead>
<tr>
<th>INTRODUCTION</th>
<th>IMAGES/VIDEO</th>
<th>MUSIC/EFFECTS</th>
<th>OTHER DETAILS</th>
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</thead>
<tbody>
<tr>
<td>HOOK</td>
<td>IMAGES/VIDEO</td>
<td>MUSIC/EFFECTS</td>
<td>OTHER DETAILS</td>
</tr>
<tr>
<td>STORY</td>
<td>IMAGES/VIDEO</td>
<td>MUSIC/EFFECTS</td>
<td>OTHER DETAILS</td>
</tr>
<tr>
<td>CLOSING</td>
<td>IMAGES/VIDEO</td>
<td>MUSIC/EFFECTS</td>
<td>OTHER DETAILS</td>
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</tbody>
</table>

Podcast Storyboards can also be found/downloaded here:
Podcast Storyboard Script
Table of Contents

Teaching Writing as an Authentic, Student-Centered Process .......................................................... 9.1.1

Teaching Reading for Understanding and Appreciation ................................................................. 9.2.1
Teaching Writing as an Authentic, Student-Centered Process

While the previous chapters in this guide provide resources and guidelines for developing curriculum units for the DYS English Language Arts classroom (1-3) and exemplar units and lessons (4-8), this chapter takes a more theoretical approach, discussing best practices in the field in a more comprehensive way. Most of the practices discussed here are embedded in the exemplar units and lessons, but it is worthwhile to name them and think about how they are connected to the DYS philosophy of education.

This chapter is divided into two sections—teaching writing and teaching reading (especially literature)—the two main responsibilities of the ELA teacher and the two major strands of the Common Core literacy standards. However, each of these sections includes connections to the other two strands: Speaking and Listening (comprehension and collaboration, presentation skills) and Language (conventions, knowledge of language, vocabulary). All four strands should be integrated in curriculum planning, with writing at the center of the process—“for the same reasons that drawing and painting should be at the heart of the art program or lab experiments at the core of science. Language is the medium of our field, and students should learn how to use it creatively and thoughtfully for their own purposes, not just examine how others have used it” (Penniman 20).

Teaching writing is one of the most gratifying aspects of being an ELA teacher and, as writing is an indispensable tool for learning and self-expression, certainly one of the most important. This section offers perspectives and strategies on several aspects of writing instruction. These compact explanations are intended to stimulate teacher reflection and prompt further investigation. The approaches recommended here are by no means the only effective ones. Most important is the philosophy that teachers bring to the teaching of writing. Believing that everyone can write is the key first step in developing an empowering writing program.

Student-Centered Writing Instruction

Since the 1970s there has been a sea change in the teaching of writing. The traditional approach, exemplified by the standard five-paragraph theme on a teacher-selected topic, “was largely product-centered and print-based; that is, it focused on the finished exemplar of student work with little or no attention to the purpose or process of producing it” (National Writing Project and Nagin 19-20). The student had little choice or investment in the writing; the teacher had little involvement beyond assigning and grading it. What lessons there were focused on discrete skills such as outlining, organization, and grammar. The act of writing itself was largely unexamined, and “talent” was a considered a gift some students had and some didn’t. There was generally no connection between assignments, and students often threw them away after they were returned.

Led by visionaries such as James Moffett, Donald Murray, and Peter Elbow, the revolution in writing pedagogy that began in the late 1960s turned the old model on its head. New approaches were based on the assumption that all students can write if given the freedom to choose their own topics and say what they have to say. Voice replaced structure as the most significant quality of student work. Another change was a shift to the belief that students learn to write by writing, daily or at least several times per week, in class as well as at home; so grammar drills, sentence diagramming, and other traditional practices gradually gave way to the writing workshop, in which students engage in all of the processes that professional writers use when composing: thinking, brainstorming, planning, researching, drafting, seeking feedback,
revising, editing, and publishing (not necessarily in that order). Indeed, writing process became the focus of the curriculum, and students learned to think about audience and purpose, give and receive response, and reflect on and strive to improve their skills over time. Supported by research, these new practices and beliefs eventually became the accepted (if not universally used) mode of writing instruction, and they continue to be promoted by professional groups such as the National Writing Project (www.nwp.org) and the National Council of Teachers of English (www.ncte.org).

The movement to implement student-centered approaches to the teaching of writing has faced obstacles in recent years. Some publishers and in-service programs have developed canned presentations of “the” writing process. But if research has shown anything, it is that no single set of procedures works for every writer on every occasion. Concern about high-stakes assessments has led to adoption of writing programs based on formulas and test preparation in some schools. Experts on composition and skilled teachers of writing are bucking these trends, arguing that an authentic writing curriculum is no less effective at preparing students for tests and much more likely to produce skilled, confident writers, ready for the challenges of college and careers and everyday life.

The Writer’s Rights

A recent book that explains clearly the student-centered philosophy behind the writing process movement is The 9 Rights of Every Writer: A Guide for Teachers by Vicki Spandel, who coordinated the teacher team that developed the original Six Traits model for writing assessment and instruction. “This is a book about creating writing that is a voice, not an echo” (xi), she declares. In nine brief chapters, Spandel outlines a “bill of rights” for student writers that could serve as the guiding principles of any writing curriculum:

1. The Right to Be Reflective. Writing requires thinking, and thinking requires time—quiet time, reading time, discussion time. Slowing down the pace of the classroom to provide space for ideas to grow, for students to consider and reconsider their experiences leads to deeper engagement and higher-quality outcomes.

2. The Right to Choose a Personally Important Topic. “Writers who discover their own topics write with voice and commitment” (18). Students need room to make discoveries and to practice techniques to help them get beyond “I don’t know what to write about,” which usually means “I’m not important enough to write about.”

3. The Right to Go “Off Topic.” Writing prompts should not be cages that keep students from wandering into the subjects they really care about or into novel approaches. The best writing is often includes or is the result of changes in direction.

4. The Right to Personalize Writing Process. Writing is a messy, complex set of recursive processes, not a rigid procedure. No two writers approach the task the same way. The teacher can help students learn what strategies work best for them by creating classroom conditions and routines that foster experimentation and reflection.

5. The Right to Write Badly. Like coaches working with young athletes, teachers need to focus on potential, not error. Students’ first attempts at challenging tasks are likely to fall short; teachers can help them learn that initial failure is a normal part of the process.

6. The Right to See Others Write. Teachers who write are better teachers of writing, and teachers who write in front of their students are the best. Modeling one’s own (not “the”) process of approaching a writing task gives students a window into the creative process.
7. **The Right to Be Assessed Well.** Quality assessment is perceptive, compassionate, and useful (94), and focused on growth rather than judgment. Clarifying the criteria for writing tasks is essential. The best rubrics are those that are developed with students.

8. **The Right to Go Beyond Formula.** Cookbook approaches to writing such as the thesis statement/three supporting details/conclusion structure are “seductive” (115) because they are teachable and seem to work. But they actually stifle thinking. Students, like chefs, need freedom and encouragement to tinker with recipes and to create their own.

9. **The Right to Find Your Own Voice.** Hard to define and even harder to teach, voice is the quality that distinguishes one writer’s work from another and most clearly reflects the writer’s personality and vision. Voice is the “power to make readers listen” (133). Teachers can encourage development of voice through reading aloud and peer response.

Other “rights” could be added to the list—the right to peer response is one possibility—but the overall point of the list is clear: if students are to grow as writers, they need to be respected as writers and allowed to behave as writers. The teacher has many roles to play in this process. Cheerleader, coach, and mentor should be among them; not just taskmaster, authority, and judge.

**Creating a Classroom Writing Program**

Understanding the principles of the writing process movement is one thing; setting up a workable classroom writing program is another. There are so many questions to consider: What kinds of writing should students do? For what purposes and audiences? How often? How should their writing be assessed? The answers will depend in large part on local circumstances—it makes no sense to assign long-term projects in short-term DYS programs, for example—but a basic goal in any writing curriculum should be variety. Students should have opportunities to exercise all of their writing muscles, not just a few. Varying the modes, audiences, and stakes of writing tasks will enable students to develop a wide repertoire of skills and most likely keep them engaged.

Since the advent of high-stakes testing, the secondary writing curriculum in many schools has focused on essay and paragraph writing, and of course students need those skills to pass state assessments. But a steady diet of open-response prompts is not the best way to prepare for tests, much less an effective writing program. To become flexible, critical thinkers, students need to work in a variety of modes. James Britton, who led an extensive project on school writing in Great Britain, addresses this issue by describing three language functions that have implications for curriculum:

- **Expressive** language is “language close to the self” (96), written-down speech in which “the writer stays in the writing and doesn’t disappear” (97). In expressive writing the student’s voice is the strongest, and his or her home language or dialect is prevalent.

- **Transactional** language is more separated from the self: “Whenever we talk or write or read for some functional purpose—to get things done, to make things happen—we are using ‘language in the role of participant’” (103), or transactional language. Most school writing falls into this category because its primary purpose is for the student to show the teacher what he or she has learned and to be evaluated accordingly—a transaction.

- **Poetic** language (which is not limited to poetry) is also distanced from the self, but in a different way: here the aim is to observe and interpret experience (real or imagined), to be a spectator. “We’ve only got one life as participants. As spectators, countless lives are open to us” (104). The aim of poetic writing is not action, but art.
These three language functions can be developed in a variety of genres, including spoken and digital or visual ones (a connection to the Speaking and Listening standards). Expressive writing may take the form of informal journal entries or freewrites, or it may be adapted into personal essays like those featured on National Public Radio’s “This I Believe” series (www.thisibelieve.org/).

Transactional writing is commonly used for assessment in school—open-response test questions and end-of-unit essays, for example—but it can also be used for authentic purposes in business letters, persuasive speeches, PowerPoint presentations, or print or podcast news stories. Transactional writing often involves research and writing from sources, key emphases in the Common Core standards. Poetic writing—the kind most often studied but least often assigned in ELA classes—may include imitations or extensions of literary works or completely original poems, stories, or plays. Regular practice in all of these modes keeps students’ thinking and writing muscles well-toned—like doing circuit training at the gym.

Another way of introducing variety and relevance into the curriculum is by having students write for different audiences. If students write only for the teacher, who reads their work only to evaluate it, the possibilities for genuine communication are limited. At a minimum, students can share assignments with each other, giving and receiving feedback and exchanging ideas. Some pieces can be revised and polished for publication (print or digital) or oral presentation for an authentic purpose. Examples of publication are a bulletin board or blog with viewpoints on a particular topic, an online newspaper, or an anthology of creative pieces. Presentations might include performances for invited guests, poster sessions, or class debates. Persuasive letters or e-mails to businesses or elected officials are other forms of authentic writing that motivate students to do their best work.

Varying the stakes is yet another way of building an effective writing program. For practical as well as pedagogical reasons, teachers should not grade everything that students write. Ideally students should write every day or at least several times a week; grading or even reading all of that work would require an inordinate amount of teacher time that would be better spent on planning. Besides, students need opportunities to experiment with ideas and language without the pressure of grades, just as musicians need time to practice before performing in public. Peter Elbow argues that allowing students to engage in low-stakes writing results in their “investing and risking more, writing more fluently, and using livelier, more interesting voices,” making them better prepared to move on “to more careful and revised [high-stakes] writing tasks that involve more intellectual pushing” (199). High-stakes writing—writing that gets assessed by the teacher or others—might be likened to the tip of an iceberg, the part that is exposed to scrutiny. Low-stakes writing is like the underwater portion of an iceberg—less visible, but much larger.

Thus, when preparing to teach each of the DYS curriculum seasons, the teacher should consider the following checklist to insure a varied and effective writing program:

- Opportunities to write in expressive, transactional, and poetic modes will be included.
- An audience in addition to the teacher will read (or listen to or view) at least one assignment.
- Frequent low-stakes writing will prepare students for periodic high-stakes tasks.

NOTE: Each curriculum season includes specific suggestions for writing assignments and projects.

Writing to Learn

In most schools ELA teachers are charged with the primary responsibility for students’ learning to write, for their acquiring the skills to organize and communicate ideas effectively. But besides being a set of important skills, writing is a powerful tool for learning content—in ELA and in all other academic subjects. Well-designed writing tasks capitalize on this power. “An effective assignment does more than ask students to write about what they have read or experienced. It engages students in a series of cognitive processes, such as reflection, analysis, and synthesis, so that they are required to transform the information from the reading material or other sources in order to complete the writing assignment” (National Writing Project and Nagin 47).
Writing-to-learn assignments may culminate in analytical essays or presentations, but they don’t always have to be that formal. Everyday low-stakes activities such as writing into the day, reading logs, and “tickets to leave” can be crafted to encourage students to reflect on what they are learning, to make connections, and to draw conclusions. Asking students to share their work in pairs or small groups, or even to construct them jointly, enhances the learning possibilities (another connection to the Speaking and Listening standards). Regular opportunities to use writing as an inquiry tool will help prepare them for occasions when they must demonstrate their knowledge and understanding through writing, such as essay tests and high-stakes open response items. See the invention section for more writing-as-thinking ideas.

What About the Five-Paragraph Essay?

Though widely denounced by composition experts as a creativity-stifling formula with no basis in real-world writing, the five-paragraph essay, a staple of American education for decades, remains a prominent fixture of the writing curriculum in most schools. In the current climate of high-stakes assessment, this familiar form is at the center of most test-preparation programs. How should DYS ELA teachers approach this inauthentic but academically indispensable genre? Presenting the five-paragraph essay as a genre (not as the way to write an essay) is the key. Although students are not likely to encounter this form outside of the school environment, knowing its features can help them to organize their ideas on long composition and other assessments that call for formal presentations of arguments and information.

There is nothing inherently wrong with the five-paragraph structure; it has just been applied too rigidly and too much. In the first place, an essay doesn’t have to be five paragraphs—the number should be determined by the content, not the other way around. The essence of this form of argument is that it answers the reader’s questions deductively: what’s your point? (introduction and thesis or claim); what evidence do you have? (reasons and examples); what is the significance? (conclusion). Learning this pattern of thinking (as one of many) is certainly valuable to students, and understanding the purpose of the traditional essay is more empowering than memorizing a set of surface features.

The Writing Workshop in the DYS Context

The classroom writing workshop envisioned by James Moffett and others and developed by teachers such as Nancie Atwell is an exciting place to be: students in various phases of writing process work on drafts independently; small groups meet to give and receive feedback; the teacher circulates among the students conducting mini-conferences; resources are available at various stations around the room; the atmosphere is pervaded by engagement and purpose. DYS ELA teachers, faced with cramped classrooms, constant distractions, high student turnover rates, limited resources, and other significant challenges, might fairly ask whether the kind of writing workshop described above is achievable in a DYS facility. The honest answer is probably not, but many of the key features of the workshop approach can be implemented to some degree:

- **Allowing adequate time for thinking and writing.** Ideas germinate slowly, and finding the right words to express them takes time. Teachers in detention and revocation facilities may not have the luxury of spreading writing tasks over a long period, but even there they can dedicate significant chunks of class time to student-directed writing and thinking activities.

- **Providing opportunities for response.** Writers need feedback to progress. Peer-response groups equipped with descriptive feedback techniques and trained to focus on ideas and expression rather than mechanical errors can be extremely helpful and motivating.

- **Preparing mini-lessons.** When a significant number of students needs instruction on particular skills related to their current writing projects, the teacher can design one or more 20-minute lessons that illustrate the skills, engage students in collaborative practice, and enable them to apply what they have learned to their own writing immediately.
• **Conducting informal conferences.** The best way to individualize instruction in the workshop setting is to meet with students briefly, at their desks if possible, to discuss their progress and help them to decide their next steps (rather than tell them what to do).

• **Making strategic use of digital tools.** Technology offers a variety of tools to aid students in different aspects of writing process—from speech-to-text software to online collaboration sites to advanced features of word processors (such as Track Changes). DYS facilities have different levels of access to technology, but every site has some tools available to facilitate writing.

### Teaching Writing Process: Invention

Many students—and many adults, too—have trouble getting started when they write. They may just blank out when confronting the blank page, or they may be overwhelmed by a “brainstorm” of seemingly random ideas. Many writers lack strategies for navigating this difficult phase of writing process. The traditional model of writing instruction didn’t offer much guidance beyond “make an outline.” Making an outline requires a pretty clear idea of where a piece is headed! To answer the need for better methods of getting started, composition researchers revived an idea from ancient rhetoric: invention, which Aristotle defined as “the art of discovering all of the available means of persuasion.” Modern invention theory provides discovery strategies that can be applied to all kinds of writing tasks, not just argument. These tools, called *heuristics*, are flexible, reusable probes that can help writers inquire into their subjects and “invent” new ideas. A common example is the reporter’s 5W+H: Who? What? Where? When? Why? How? Researching the answers to these questions always produces the raw material for a news story.

Teachers can help their students become more effective and independent thinkers by introducing and demonstrating heuristics, which generally fall into two categories: intuitive and systematic. The intuitive strategies are based on the belief that all people have a wealth of experience and ideas inside them; these heuristics are designed to help writers “turn on the tap.” Systematic strategies, in contrast, provide a series of lenses through which writers can examine their topics. The heuristics described below are among the most widely practiced and effective of each type. (For a larger discussion of the sources and applications of invention strategies, see Penniman 97-102).

It’s important to remember that invention may occur at any time during writing process, not just at the beginning.

<table>
<thead>
<tr>
<th>Intuitive Strategies</th>
<th>Systematic Strategies</th>
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<tr>
<td><strong>Freewriting.</strong> The most important features of this strategy are freedom and continuity. Typically, students write whatever comes to mind without stopping for 10 minutes or more. They don’t stop to edit or second guess. When the session is over, they go back to highlight their most useful insights.</td>
<td><strong>Dramatizing.</strong> Similar to the reporter’s six questions, this strategy involves looking at a subject as a drama, examining the Act (what was done), Agent (who did it), Scene (when and where it was done), Means (how it was done), and Motive (why it was done). These questions can be probed deeply and linked.</td>
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<tr>
<td><strong>Visualizing.</strong> Similar to some forms of meditation, guided visualization begins with relaxation techniques. Led by the teacher, students close their eyes, then create mental pictures of their topics, scenes they can examine by “observing,” “listening in,” and reflecting on the meanings of the images. A class visualizing session is usually followed immediately by a period of silent writing.</td>
<td><strong>Changing Perspectives.</strong> Drawing on concepts from physics, this strategy asks students to view their subjects as particles (individual entities that can be compared to similar things), as waves (processes with changing elements), and fields (systems with many parts). A novel’s main character, for example, might be compared to other characters, traced over time, and “dissected” or psychoanalyzed.</td>
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Students who get stuck part way through a draft may find it helpful to return to a previously used heuristic or to try a new one.

Graphic organizers are popular pre-writing activities, and some of them draw on the same thinking skills as invention strategies. But there is an important difference. Many graphic organizers elicit single words or short phrases, which may not be as powerful as composing ideas using syntax. Also, introducing writing templates too early may shortcut or even constrict thinking. In general, it is better for students to use graphic organizers after they have generated some ideas.

**Teaching Writing Process: Revision and Response**

To many students, revision means “making a neat final copy,” not a thorough reconsideration (“re-vision”) of what they have written. But revision is really the essence of writing and an essential part of an effective writing process. How can teachers encourage reluctant writers to engage in deep revision? It may be helpful to begin by cultivating some understandings:

- Revision is a normal part of writing, not a punishment for doing a bad job the first time.
- Revision happens repeatedly throughout writing process, not just at the end.
- Revision is not synonymous with editing, which does typically happen late in the process.
- Revision harnesses the power of language and strengthens the writer’s voice.

Like most other writers, students are more motivated to revise their work if they have natural reasons to do so, such as presentation or publication (see suggestions above). When students feel that they are writing for an authentic purpose, they generally take more ownership of their work.

Peer response that focuses on sharing and discussing students’ ideas (as opposed to mere error-checking) is also a powerful stimulus for revision. Teachers often complain that peer response doesn’t work—that students don’t give helpful feedback—but the problem is usually that they are trying to “play teacher,” pointing out problems or making judgments. “What writers need,” say Peter Elbow and Pat Belanoff, “is an audience: a thoughtful, interested audience rather than evaluators or editors or advice-givers” (5). The response techniques they recommend are useful for students of all ages and abilities because they invite natural reactions. For example:

- **Sharing: no response.** Just listen and enjoy. Say “thank you” at the end of the piece.
- **Pointing.** “Which words or phrases or passages somehow strike you? … get through?”
- **Center of gravity.** “Which sections somehow seem important or resonant?”
- **Sayback.** “Say back to me in your own words what you hear me getting at in my piece.”
- **What is almost said? What do you want to hear more about?** Just ask the questions. (8-9)

Students need lots of practice to become skilled at responding. They generally do better in small groups in which writers read their pieces aloud rather than exchange papers. Hearing the writer’s voice makes the piece more present, and not seeing a draft reduces the impulse to focus on error.

Teacher response, if used strategically, can also motivate students to revise. Timing is crucial. For instance, asking a student to rewrite a completed essay that has gone wrong will not likely meet with a positive reaction. But helping a student to find the “center of gravity” or to solve a problem in a partial draft, a work in progress, will probably elicit a favorable response. Two important points to keep in mind when giving suggestions: (1) students can work on only one or two things at a time, so focus on what is most important; (2) the writing should belong to the writer, so strive to help the student to see alternatives rather than to supply the “fix.”
Teaching Writing Process: Assessment

Revision goes hand in hand with assessment: not just Summative Assessment, the kind that leads to rankings or grades, but Formative Assessment, the ongoing kind that focuses on improvement. Both students and teachers have important roles to play in the assessment of writing. If students learn to recognize the qualities of good writing and to become reflective about their own work, they can direct their own learning to a large degree. If teachers look at student work analytically, they can determine what kinds of mini-lessons and conferences will help students progress.

The 6+1 Traits of Writing rubrics are excellent tools for Formative Assessment. Ruth Culham’s 6+1 Traits of Writing and 100 Trait-Specific Comments offer clear explanations and ample illustrations of the six elements of effective writing: ideas, organization, voice, word choice, sentence fluency, conventions—plus one: presentation. The beauty of this model is that it applies to all kinds of writing and to students of all ages and abilities. It is not a writing curriculum, but it can guide instruction any class (6+1 Traits 19). Culham advises focusing on one or two traits at a time so as not to overwhelm students (29) and teaching them to assess their own performance and progress over time.

What about grading? Nothing kills a student’s enthusiasm for writing quicker than a bad grade on a paper, and even good grade diverts a student’s attention from improvement and growth. Grades are inevitable in school, but not all pieces of writing have to be graded, and none have to be graded individually. As noted above, low-stakes writing (chiefly writing-to-learn activities) should not be graded, except, perhaps, as “done” or “not done.” Formal assignments can be collected in a working portfolio (usually a manila or pocket folder) with accompanying drafts, revisions, and other relevant material (such as 6+1 Traits rubrics and progress charts). This working portfolio can be evaluated periodically and graded as a whole. Student reflection should always be a part of this process, and whenever practical, students should be involved in creating the grading rubric. In DYS detention and revocation facilities, the portfolio evaluation cycle will necessarily be short. In assessment and treatment facilities, however, students may be present long enough to develop showcase portfolios, which may be designed for a variety of purposes, with more or less student control of the contents. In this portfolio process students collect their compositions and related materials, select their best or representative pieces, reflect on their progress as writers, project goals for the next cycle, and then present their work (see Danielson and Abrutyn).

What About Grammar?

One of the most persistent controversies in the teaching of writing is when, how, and whether to teach grammar (some aspects of which are included in the Language strand of the Common Core). To many researchers, the question has been settled: in numerous experimental studies conducted over a hundred years, there is no convincing evidence that the teaching of formal grammar leads to improvement in writing (Hartwell 105). In fact, it may even have a harmful effect by taking time from writing. Nonetheless, the debate continues. What makes the topic complicated, Patrick Hartwell explains, is that the word “grammar” has multiple meanings:

- “Grammar 1” is the set of language patterns that all native speakers of a language have in their heads by the age of five or six—the grammar, in other words.
- “Grammar 2” refers to theories developed by linguistic scientists to describe Grammar 1. There are many such theories, so call this meaning could be referred to as a grammar.
- “Grammar 3” is not really grammar at all, but linguistic etiquette. When we point out or try to correct errors in “grammar,” we are really referring to usage or conventions.
- “Grammar 4” is school grammar—the types taught in textbooks—which may be derived from but do not always accurately reflect scientific grammar.
- “Grammar 5” refers to the use of grammatical terms to teach prose style, as in Strunk and White’s popular handbook. (109-110)
Given all of this complexity, teachers should think carefully about their purposes and students’ needs when considering approaches to grammar. The deep and surface structures of language and the ways that linguists and educators have described them (Grammars 1, 2, and 4) are certainly interesting and valid subjects for study, but they are not as relevant to writing as usage, conventions, and style (Grammars 3 and 5)—the aspects covered by the Common Core Language standards. What is the best approach to teaching these elements of grammar?

A good deal of grammar instruction focuses on avoiding error. But studies such as Mina Shaughnessy’s classic *Errors and Expectations* have shown that error is often an indicator of growth. Sentence fragments and comma splices, for instance, do not usually result from a lack of understanding of the sentence but rather a misunderstanding of how to punctuate a complex or compound sentence. In this case the error shows progress toward sophisticated sentence style. This does not mean that teachers should ignore usage errors or never attempt to introduce new styles. But formal “grammar” lessons, given apart from students’ writing, are probably not the best way to go.

Constance Weaver, who has published several influential books on grammar, argues for teaching linguistic concepts in the context of writing, when there is the best chance of transfer to students’ own work. She recommends “incidental lessons,” in which grammatical terms are used casually in the context of discussing literature or student writing; “inductive lessons,” in which students are guided to notice patterns and make generalizations; and “mini-lessons,” in which the teacher presents new information and students try it out in collaborative activities; as well as teaching grammatical points in writing conferences (19).

The best resource for teaching grammar in the context of writing is, of course, student work, which can be used to point out positive examples of usage and style as well as errors. Another technique, which can be used as a “do now” activity at the beginning of class, is to post a piece of “GUM” (a sentence with several errors) on the blackboard and ask students to identify and correct problems in Grammar, Usage, and Mechanics. Students enjoy this process, which can lead smoothly to an informal lesson.

In both group and individual instruction, it’s important that teachers make a distinction between grammatical error and dialect difference. Features of African American English such as the habitual be and other non-standard verb forms (“He do be ridin’ the bus, but he ain’t ride it today”) are not wrong: they follow well-documented rules that are just different from the rules of Standard English (which is, after all, only the dialect of those who have power). ELA teachers have an obligation to teach Standard English—knowing how to use it is essential to students’ academic progress and employability—but in a way that respects students’ home dialects and languages. Using Standard English should not be presented speaking and writing “properly” but as code-switching—as choosing the form that fits the occasion.

**Conclusion**

To teach writing effectively is to embrace its inherent messiness. As logical as it might seem for writers to march through a linear progression of steps to get to a finished product, that is not the way most writers work. Rather, they may leap forward and then circle back to reconsider what has come before. They may draft in small fragments or large chunks, or stop to ponder, or revise in mid-sentence, or abandon an idea and start again, or ask for input from others, or seek solitude for concentration. No two writers are alike, and no two tasks are alike. The ELA teacher can help students become more confident, competent, and versatile writers by equipping them with strategies that they can call on whenever needed—tools they can use to solve writing problems—rather than with rigid rules or inflexible procedures.
Works Cited


Teaching Reading for Understanding and Appreciation

Best Practices in English Language Arts

The teaching of reading goes hand in hand with the teaching of writing. Reading in its verb sense is the set of skills through which students access the knowledge and insight that they express in their writing and a powerful tool for learning in all content areas. Reading in its noun sense is the subject matter of the ELA classroom—literature and literary non-fiction—a set of models of great writing that students can emulate and a set of lenses they can use to develop understanding of themselves and the world around them. An effective ELA curriculum requires attention to both aspects of reading, which are united in the Common Core standards. This section provides a number of viewpoints on and approaches to the teaching of reading skills and literature. As in the previous section, they are offered to spur teacher reflection and experimentation, not as the only viable options for teaching reading and literature. The philosophy teachers bring to the classroom is more important than any particular instructional practice. Over time, the prevailing view of reading and literature pedagogy has shifted from one based on examining texts through a single lens and learning literary history to a model based on multiple perspectives and developing critical thinking skills.

The experience of students in the DYS setting corresponds well with this new direction in the study of literary texts. Students understand and respond to a variety of different social codes simultaneously. They face a variety of expectations from their communities, families, friends, schools, and workplaces. In DYS facilities, those expectations are still there, along with a whole new list of expectations. Clearly, students are aware of the complex nature of society even if they cannot put a name or a theory to it. All people experience similar things, but they don’t necessarily experience all things similarly. Experience depends upon context and perspective. Developing the skills to analyze texts in multiple ways can help students to navigate these complexities and be more critical, responsible members of society who understand that conflict management and acknowledging multiple perspectives on situations are a major part of everyday life decisions. Looking at literature through multiple lenses goes hand in hand with culturally responsive teaching; having a variety of ways to interpret texts parallels the diversity of students’ complicated lives.

Later in this section there are specific suggestions for teaching critical theory—the use of multiple interpretive lenses—to DYS students. First, however, several nuts-and-bolts questions will be addressed: What readings should be assigned? What skills and knowledge should be taught? What does student-centered, standards-aligned reading instruction look like in the classroom?

What Readings Should Be Included in the ELA Curriculum?

A widely circulated myth about the Common Core standards is that they demand that ELA teachers stop focusing on literature and devote their attention to informational texts instead, but that belief is based on a misreading of the standards. “The documents actually suggest that 70 percent of older students’ reading should focus on nonliterary texts—but that 70 percent refers to all school reading, not just reading in English language arts. … The majority of texts students will study in English classes will still be novels, short stories, poems, and plays” (Shanahan). It is true, however, that the ELA reading strand includes standards for both literature and informational text, and achieving that balance will be a shift for many ELA teachers. The Common Core booklet includes this helpful guidance on the range and content of student reading:

To become college and career ready, students must grapple with works of exceptional craft and thought whose range extends across genres, cultures, and centuries. Such works offer profound insights into the human condition and serve as models for students’ own thinking and writing. Along with high-quality contemporary
works, these texts should be chosen from among seminal U.S. documents, the classics of American literature, and the timeless dramas of Shakespeare. Through wide and deep reading of literature and literary nonfiction of steadily increasing sophistication, students gain a reservoir of literary.

(Massachusetts 47)

**Less is more.** To ensure that students have the opportunity to “grapple” with complex texts, ELA teachers should use stories, plays, poems, novels, and nonfiction that are in their original forms whenever possible. Adapted texts, too often, water down the content and tone so much that readers are at a loss to discuss them as authentic literary experiences. Studying one or two scenes of Shakespeare’s *Othello* in its original form might be more valid than reading the entire play in a condensed form. Because the National Council of Teachers of English (NCTE) and the International Reading Association (IRA) standards support a broad range of literature and because time is a constant issue in ELA classrooms, Kimberly Hill Campbell recommends a diet of short pieces in her book *Less is More*: “Short texts allowed all of my students to come to the literature table—where we dined not on fast food, but on a delicious buffet that represented the smorgasbord of literature genres available to us readers” (7). In the DYS setting, what could work better than offering a changing menu of options of self-contained texts or selections from longer ones? This approach is also consistent with the Common Core’s emphasis on creating text sets that encourage students to see topics from multiple viewpoints and synthesize them when writing analyses and arguments.

In practice, short texts can be found everywhere. Segmented texts (or collections of vignettes) that can be read in their entirety but also have short pieces that can stand alone (like Sandra Cisneros’ *The House on Mango Street* or Tim O’Brien’s *The Things They Carried*) are perfect for the classroom. Short texts are advantageous because they can be read and reread, allowing students to read deeply and to view the same piece of literature with a variety of interpretative lenses. In addition, students can be exposed to a wider variety of cultures and philosophies when more texts are used in the classroom. Teachers are adept at using literary anthologies to find diverse collections of short stories but sometimes forget that using excerpts from novels or autobiographies, scenes from plays, articles from contemporary magazines, editorials from newspapers, etc., can serve exactly the same purpose and keep a balance between literary texts and creative nonfiction.

**Text complexity.** Since the adoption of the Common Core, ELA teachers have voiced many concerns about text complexity. What is it, and can students meet the challenges presented by complex texts? Determining text complexity is challenging because there are three important factors:

- **Qualitative evaluation of the text**: Levels of meaning, structure, language conventionality and clarity, and knowledge demands
- **Quantitative evaluation of the text**: Readability measures and other scores of text complexity
- **Matching reader to text and task**: Reader variables (such as motivation, knowledge, and experiences) and task variables (such as purpose and the complexity generated by the task assigned and the questions posed) (Massachusetts 69)
Qualitative measures are extremely important when interpretation is the goal. A text with seemingly simple language—Hemingway’s *The Old Man and the Sea*, for example—can actually be quite complex when factors such as context, symbolism, and theme are factored in. Quantitative measures of readability such as Lexile and ATOS scores are based on sentence length, vocabulary, and other factors, and even these objective measures can differ widely for a given text. Matching the reader with the text and task is perhaps the most important consideration in determining text complexity. A reader who is already familiar with a topic will find even a complicated text on the subject less challenging than a reader who is new to the topic. Similarly, a task that requires only general understanding of a difficult text will be less challenging than one requiring deep analysis. Ultimately, text complexity is context-dependent, and the teacher must decide what is an appropriate challenge.

**What Skills and Knowledge Should Be Emphasized?**

It is not too much of an oversimplification to say the Reading strand of the Common Core can be summarized by the first two words of Standard 1: “Read closely” (Massachusetts 47). The standards go on to enumerate elements of close reading: determining explicit meanings, making inferences, citing evidence, distilling and tracing themes, interpreting words and phrases, analyzing structure and point of view, evaluating arguments, and so on. Plus the standards ask that students integrate diverse formats and media and analyze how they address similar themes or topics. There is no question that close reading is an essential college and career readiness skill, but there is some uncertainty in the field today about how it should be practiced.

**Varieties of close reading.** Experienced ELA teachers may remember studying literature in college using the tools of New Criticism, a school of literary analysis that relied on close reading to determine the single “best” interpretation of a text, without reference to any contextual factors such as the author’s biography or historical period. For many, this method translated into a way of approaching literature with high school students: teaching them how to find, discuss, and write that singular interpretation. Although the field of literature study has moved beyond this narrow view of interpretation, some exemplars of close reading that have appeared since the advent of the Common Core closely resemble it (see, for example, David Coleman’s *Close Reading of a Text: MLK “Letter from Birmingham Jail*”). These exemplars de-emphasize activating prior knowledge, making personal connections, and pre-teaching reading strategies in favor of “grappling” with the text through a teacher-directed process of reading it multiple times and answering a set of text-dependent questions.

The New Critical approach to close reading is certainly a valid one, but it is by no means the only one. While plunging into a text without any background is appropriate in some situations, in others it would guarantee frustration and failure. While reading a text on its own terms is important for determining the author’s purpose, making text-to-self, text-to-text, and text-to-world connections as recommended by Ellin Oliver Keene and Susan Zimmerman in *Mosaic of Thought* (55) is critical for lasting understanding. And while teacher-created questions are certainly valuable, students must—and can—learn to decide for themselves what is essential in a text. Student-centered discussions using protocols such as “Save the Last Word for ME” (National School Reform Faculty) can produce insights that are just as valuable as the teacher’s interpretation. The key factor is “eyes on text”: making sure that reading activities require students’ going to the text to find evidence, make connections, and draw conclusions—not merely relying on previous experience or background information.

**Reading skills instruction.** Close reading and analysis as defined in the Common Core requires advanced, sophisticated reading skills, which students can learn through directed study of literature. What about students who still struggle with basic comprehension, though? It is often said that children “learn to read” in the first few years of school and “read to learn” from fourth grade on. But of course many students, for a myriad of reasons, do not become accomplished readers by the fourth grade.
when reading demands change, and content becomes the main focus. In DYS classrooms, some students still need explicit reading skills instruction, and teaching ELA includes supporting all students in their ongoing reading skills development.

Researchers define reading as a complex, recursive thinking process (Fielding and Pearson). Synthesizing years of research on the characteristics of proficient readers, P. David Pearson and several of his colleagues have isolated seven strategies used by successful readers of all ages. Successful readers:

1. Use existing knowledge to make sense of new information.
2. Ask questions about the text before, during, and after reading.
3. Draw inferences from the text.
4. Monitor their comprehension.
5. Use “fix-up” strategies when meaning breaks down (re-reading, think-alouds, word study).
6. Determine what is important.
7. Synthesize information to create new thinking.

(Cited in Tovani 17).

Keene and Zimmerman, in Mosaic of Thought, added this to the list of strategies:

8. Create sensory images—visualize what they read. (22-23)

Successful readers use such strategies deliberately to facilitate their development as independent thinkers and interpreters of texts. Older students still struggling with literacy must become fully aware of reading strategies and be able to name and use them as they are reading. This is one of the key findings of Reading Next: A Vision for Action and Research in Middle and High School Literacy, a report assessing the state of adolescent literacy published by the Alliance for Excellent Education (Biancarosa and Snow). The study’s first recommendation is that schools provide “Direct, explicit comprehension instruction, which is instruction in the strategies and processes that proficient readers use to understand what they read, including summarizing, keeping track of one’s own understanding, and a host of other practices” (4). There are many good resources to assist teachers in helping students develop these strategies, including Cris Tovani’s classic book, I Read It, But I Don’t Get It: Comprehension Strategies for Adolescent Readers.

Literature study. As important as it is to foster improved reading comprehension by explicit skills instruction, ELA teachers on the secondary level also have content to teach, and that content includes literary concepts. Massachusetts education officials made this point explicitly by adding College and Career Readiness Reading Standard 8A to the Common Core: “Analyze the meaning of literary texts by drawing on knowledge of literary concepts and genres” (Massachusetts 47). The grade-level standards enumerate those concepts and genres, which are included in the following approaches to literature study:

- **Elements of literature.** Teaching basic literary terms allows students to become comfortable with the concepts such as plot, setting, character, and theme and then move on to determining tone and mood and identifying all kinds of irony. Films, paintings, music videos, music lyrics, and other art forms used in conjunction with literature can build and reinforce student understanding of these ideas. Reviewing key terms with every text helps students develop fluency in the language of literature.

- **Genre studies.** How do novels and short stories work? And what about poems? Plays? Memoirs? Newspaper and magazine articles? How do readers/listeners/viewers make sense of these genres and relate them to their real lives? Too often teachers expect students to understand genres without direct teaching, which can frustrate students and keep literature inaccessible. Explicit instruction in the structure and conventions of genres is essential, and experiences of writing and performing them enhances understanding. Storytelling in a variety of forms has been an integral part of human evolution, so appreciating literary genres is really a birthright.
• **Literary devices.** The Common Core standards emphasize the importance of understanding the author’s craft, and that is nowhere more apparent than in figurative language. Interpreting *metaphors* and *similes* and studying examples of *personification* are common activities in ELA classes, but students are also capable of analyzing and using less familiar techniques such as *anaphora*, a repetitive device often included in speeches to add emphasis. Examining the *connotations* of different words that have the same *denotation* is another valuable focus, as is the study of *diction* in various pieces of literature. As students note differences in word choice, they develop an understanding of *voice* and can then experiment writing in different voices themselves. The more students practice creating their own literary devices, the more easily they will recognize them in other writers’ works.

Of course these literary concepts should not be taught in isolation but rather in the context of comprehending and appreciating rich and engaging works of literature from a variety of cultures and eras and connecting them to contemporary issues and concerns. The point of literature study is to enhance the reading experience, not to hinder it, so teachers should be cautious not to introduce terminology for its own sake but to help students understand the writer’s craft. Sometimes terms can be introduced *after* students have noticed a stylistic feature.

**Vocabulary acquisition.** Working with literary devices as suggested above not only fulfills a content goal but also addresses Career and College Readiness Standard 5 in Language strand of Common Core: “Demonstrate understanding of figurative language, word relationships, and nuances in word meanings” (Massachusetts 64). Standard 6 has an even broader mandate, asking that students “Acquire and use accurately a range of general academic and domain-specific words and phrases” sufficient for all academic tasks. Vocabulary development is, of course, instrumental in building comprehension skills and appreciating literature, and ELA teachers have always included word study in their courses. But recent research has encouraged teachers to move away from the old 20-words-a-week, quiz-on-Friday model of instruction, recognizing that students retain very little when learning vocabulary this way. Indeed, studies show that students need as many as 12 instructional encounters with a word to take real ownership of it (Nagy 28). So they should focus on fewer words—especially academic vocabulary that can be used across disciplines—and study them more intensely, by examining how they are used in context, practicing them in conversation and writing, studying definitions and etymologies, analyzing them with graphic organizers such as the Frayer Model and Semantic Feature Analysis, and more (see “Vocabulary Strategies” for these and other examples).

**The role of discussion.** The Speaking and Listening strand of the Common Core is also closely connected to reading skills development and literature study. College and Career Reading Standard 1 says that students should “Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively” (Massachusetts 60). Reading is as much a social act as an individual one—hence the popularity of adult book clubs—and students will both enjoy reading more and learn more if they have regular opportunities to engage in real conversations with peers about texts and the issues they raise. Teacher-led discussions can be valuable, but they limit students’ “air time” and sometimes turn into ping pong matches between the teacher and a few perennial volunteers. Small-group discussions allow for more participation and demand more critical thinking from students. But the talk in these groups must be accountable: grounded in the texts, organized by protocols, and evaluated by Formative Assessments. One useful model is the literature circle, discussed below.

**What Does Best Practice in Reading and Literature Look Like in the DYS Classroom?**

Choosing appropriate texts, teaching close reading and comprehension strategies, building literary content knowledge, promoting vocabulary acquisition, fostering meaningful conversations, and connecting all of this with
a classroom writing program—it’s a tall order for the teacher. Integration is the key. The ELA curriculum has many aspects, but they cannot be taught effectively in isolation. Reading, research, writing, discussion, literary analysis, and word study can all be clustered around meaningful work on an engaging theme, as demonstrated by the exemplar units in this guide, which all strive to make students into real scholars and artists, addressing problems that matter to them and to the world.

**Best practices in reading.** The need for an integrated approach is evident in Steven Zemelman, Harvey Daniels, and Arthur Hyde’s recommendations for reading instruction in *Best Practice, Fourth Edition: Bringing Standards to Life in America’s Classrooms*. The table below, designed for the elementary classroom but readily adaptable to the secondary level, summarizes the authors’ views on teaching practices that should be increased and decreased. The “increase” column balances individual and group work, incorporates rich literary selections, includes regular discussion and writing activities, stresses process, and leads to critical thinking. The “decrease” column, on the other hand, is laden with tired, traditional practices that approach reading in a mechanical way, emphasizing teacher-directed activities and isolated student work on low-level texts and problems. These lists serve as handy reminders of what all ELA teachers should strive to achieve—and avoid—in their classrooms (table adapted from Zemelman et al. 127).

<table>
<thead>
<tr>
<th>Increase</th>
<th>Decrease</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher reading good literature aloud to students</td>
<td>Students compelled to read aloud to whole class</td>
</tr>
<tr>
<td>Time for independent reading</td>
<td>Exclusive emphasis on whole-class activities</td>
</tr>
<tr>
<td>Students’ choice of some reading materials</td>
<td>Teacher selection of all reading materials</td>
</tr>
<tr>
<td>Exposing students to wide, rich range of literature</td>
<td>Relying only on textbook selections</td>
</tr>
<tr>
<td>Primary instructional emphasis on comprehension</td>
<td>Primary instructional emphasis on subskills</td>
</tr>
<tr>
<td>Teaching reading as a process:</td>
<td>Teaching reading as a single, one-step act</td>
</tr>
<tr>
<td>• Use strategies that activate prior knowledge</td>
<td></td>
</tr>
<tr>
<td>• Help students make and test predictions</td>
<td></td>
</tr>
<tr>
<td>• Structure help during reading</td>
<td></td>
</tr>
<tr>
<td>• Provide after-reading applications</td>
<td></td>
</tr>
<tr>
<td>Social, collaborative activity with much discussion and interaction</td>
<td>Solitary seatwork</td>
</tr>
<tr>
<td>Silent reading followed by discussion</td>
<td>Round-robin oral reading</td>
</tr>
<tr>
<td>Teaching skills in the context of literature</td>
<td>Teaching skills in isolation</td>
</tr>
<tr>
<td>Writing before, during, and after reading</td>
<td>Little or no chance to write</td>
</tr>
<tr>
<td>Evaluation based on holistic, higher-order thinking processes</td>
<td>Evaluation based on individual, low-level subskills</td>
</tr>
</tbody>
</table>
Best practices in literature. Former National Council of Teachers of English president Carol Jago also argues for an integrated approach to learning in her “Seven Guiding Principles for Literature Teachers.” Jago focuses on teaching classical literature, but her principles apply to all rigorous reading instruction.

1. **Students must read.** Many classrooms feature more non-reading activity than time spent working with challenging texts. Students should be working in Vygotsky’s “Zone of Proximal Development,” not the “Zone of Minimal Effort.” Students who read below grade level and English language learners need to read more, not less, than their peers in honors classes.

2. **Don’t confuse reading for pleasure with the study of literature.** Students’ reading lives should include two kinds of books—those that act as mirrors of their lives, as young adult novels often do, and those that act as windows to other worlds and times and cultures, as classics ancient and modern do. The “mirrors” don’t require much teaching, but students need a good deal of help with the “windows.”

3. **Don’t simply assign difficult books; teach them.** Classroom texts should pose intellectual challenges to young readers. Effective literature study requires that teachers recognize and address in their lessons the aspects of classical literature that make it challenging for their students.

4. **Reading literature requires language study and builds vocabulary.** Books that use dialogue to drive the plot instead of description and detail (e.g., many young adult novels) do little to build academic language. Students who come to school with rich vocabularies thrive; those who arrive with a language gap never seem to make up the difference. The good news is that instruction can make a difference.

5. **Reading literature builds background knowledge.** Without question background knowledge facilitates reading comprehension. But reading also builds background knowledge. Repeated exposure to familiar words in new contexts will deepen understanding of specialized vocabulary. As word knowledge grows, background knowledge will expand.

6. **Reading literature educates students’ imaginations.** Reading is not a vaccine for small-mindedness, but it does make it difficult to think only of one’s self and one’s comfortable little world. Literature creates empathy, and without empathy there can be little hope of a civilized society.

7. **Metaphorical thinking is a life skill.** Everyday language is full of metaphors. What classical writers and poets do is an extension of students’ own creative use of images to portray an idea. By examining imagery, metaphor, and symbols in classical literature, students begin to understand how words work their magic on us. (Adapted from Jago 1-20)

**Application to DYS classrooms.** So, given all of these recommendations and principles, what should reading instruction and literature study look like during a typical day or week in a DYS ELA classroom? First of all, there should be plenty of reading time. Even teachers with the best intentions sometimes help their students to not read by providing too much information about a text or assigning activities that do not require reading the text. Reading should be the most common practice within the DYS classroom and should happen in a variety of ways during every class meeting. Oral reading by teachers should be used to demonstrate fluency and to engage students in the material. Teachers can model their own reading strategies so that the students can experience what happens silently in a reader’s mind. However, oral reading by students should be used to develop their fluency and performance skills only after they comprehend the content of the piece they are reading, not as a technique to get them to understand.

Silent reading in class is essential. Students will improve their reading only by practicing silent reading. Just as
there is no way to improve in athletics or music without practicing, there is no way to improve in reading without actually reading. Initially, students should read for literal comprehension: what is the paraphrasable content of the text? Teachers can help this process along by pre-teaching academic vocabulary using student-centered activities and checking for comprehension through partner work, discussions, conferences, and writing-to-learn exercises. Using quizzes to check comprehension is not very helpful, though, as they often produce more anxiety than useful data. Better to stick with authentic means of communication about texts.

Once confident that students understand texts on a literal level, teachers can move them to understanding on the level of craft and structure: how do authors’ choices of language and arrangement affect meaning? Figurative comprehension needs to be modeled and taught. One useful technique is to have students reread a piece they understand literally, looking for and annotating or underlining interesting bits of language: striking words and phrases, recurring themes or symbols, allusions and other items that can lead them to constructing higher-level interpretations of the text. Of course most students need a great deal of guidance in this process, and they may not be able to name the techniques they identify. Partner and small-group activities and planned or impromptu mini-lessons are essential for moving students toward confidence and competence in interpretation, at which point they may be ready for using the critical lenses from literary theory discussed below.

Building critical thinking skills is one of the utmost goals for ELA teachers, and there is no better way to accomplish this goal than to engage students in authentic discussions of relevant issues arising from and dependent on rich, challenging texts, as noted above. Authentic is the key word. A teacher’s posing questions that s/he already knows the answers to and waiting for volunteers to guess what s/he has in mind does not qualify as authentic, though it is a pattern that is very easy to fall into. A better approach is to create discussions around open-ended essential questions that require students to look for evidence in the text as well as in their own experience. These discussions do not have to be teacher led; indeed, student-centered discussions increase participation and often produce a greater range of insights. These discussions can take many forms: group work on an assigned problem or question, formal conversations using protocols that ensure equal and relevant participation (see National), Socratic seminars (see Filkins), and even silent discussions, in which each group member responds in writing to a prompt then passes his or her paper to peers for comment (see Rathke).

As students become more independent, they can engage in extended self-directed discussions such as literature circles. This technique works well when small groups of students are reading different texts, perhaps at different levels, but it can also be adapted for use with a common class text. Traditionally, each student in a literature circle has an assigned role (discussion director, vocabulary director, etc.), but many teachers now make all students responsible for all aspects of the literature circle meetings. In either case, advanced preparation is the key to successful discussions. Typically, literature circles focus on extended texts such as novels and meet over the course of several weeks, but they can also be used on a short-term basis with shorter texts such as articles, stories, and poems. No matter how literature circles are implemented, they should generate artifacts of student work and include a process of evaluation (including self-evaluation). See the Literature Circles Resource Center website (Noe) for a variety of resources and strategies and the Secondary Solutions blog (Guthrie) for an example of literature circle use in a high school classroom.

How Can Critical Theory Inform the Teaching of Literature?

As noted earlier, the New Critical approach to literature study (still current in many classrooms) relies on close reading to determine the single “best” interpretation of a text. Implicit in this method is the idea that the psychology, gender, race, class, politics, and historical context of the author (and reader) are irrelevant to finding the essence of a literary selection—that meaning resides solely in the text. Now, many secondary ELA
The following are examples of critical lenses that are especially useful in the secondary ELA classroom:

- **Psychoanalytic Criticism:** In this approach, readers ask how the text is shaped by the psychological desires, needs, and conflicts of the character—or the author. When using the psychoanalytic lens, students look beneath the surface of the text for psychological explanations for characters’ actions. Using this lens requires some introduction to basic psychological concepts such as the unconscious and the workings of the id (desire), ego (reason), and superego (conscience) as motivating factors.

- **Marxist Criticism:** In this approach, readers ask how the text is shaped by its representation of class structure and conflicts and whether the text (consciously or unconsciously) supports oppression or liberation. Some understanding of Marx’s theories is helpful when using this lens, but students can examine issues like unequal distribution of wealth and economic power without background knowledge.

- **Feminist Criticism:** In this approach, readers ask how the text is shaped by its representation of patriarchal norms and values, traditional gender roles, and efforts to undermine them and whether the text (consciously or unconsciously) supports or questions the status quo. Adolescents often have strong feelings about gender issues but need help to examine them critically.

- **African American Criticism:** In this approach, readers ask how the text is shaped by its representation of race; by its embodiment of racist/anti-racist ideologies in characters, description, and commentary; and by its treatment of themes such as white privilege. This lens also raises questions about African American heritage and language. Some of its methods can be applied to works focusing on other marginalized groups in American society.

(Adapted from Tyson 451-452)
Personal essays, short stories, and poems are useful for doing preliminary work with critical theories, as they allow for multiple readings with different lenses. The list of possibilities is endless, but Sherman Alexie’s “Indian Education,” Toni Cade Bambara’s “The Lesson,” and Nikki Giovanni’s “Nikki-Rosa” are all excellent choices. An accessible and very short work by a “classical” author is Anton Chekov’s “A Nincompoop.” (All of these pieces can be located by Internet search.) Another approach is to introduce critical lenses using familiar children’s stories such as *Cinderella* or *Br’er Rabbit* or popular animated movies. Once students have some familiarity with the lenses, they can move on to apply them to longer works.

Looking at literature through critical lenses lends itself to a variety of group activities. For example, pairs of students can be assigned particular lenses through which to view a common text. After discussing and writing about the text together and conferring with the teacher, they can join “jigsaw” groups with students who have used other lenses to examine the same text, and the members of the new groups can teach each other about the critical lenses and the insights they have developed by using them. Another possibility for more advanced students is to transform a literature circle into a “critical theory circle” with its members using different lenses.

**Conclusion**

Literature provides the opportunity to open up new worlds and cultures to students, helping them to gain a greater sensitivity to those who are different, as well as to better understand themselves. The use of critical theory gives students the tools to offer multiple interpretations of a text, building their critical thinking skills and preparing them to evaluate evidence, negotiate conflict, and make decisions in their own lives. And finally, responding in writing offers students the means to access and develop their own ideas about literature and life and communicate those ideas to others. To teach reading effectively is to focus on these higher purposes while helping students to improve comprehension, acquire new vocabulary, and engage in rich discussions.
Chapter 9

BEST PRACTICES | Teaching Reading for Understanding and Appreciation

Works Cited


National School Reform Faculty. NSRF Protocols and Activities … from A to Z. Harmony Education Center, 2014. www.nsrfharmony.org/free-resources/protocols/a-z.


Appendix

Table of Contents

Resources

DYS Pedagogical Practices Links ........................................ A.1
DYS Pedagogical Practices Links

Comprehensive Educational Partnership (CEP)

Massachusetts Department of Youth Services.

Commonwealth Corporation.
www.commcorp.org.

Collaborative for Educational Services.
www.collaborative.org.

Massachusetts Department of Elementary and Secondary Education (ESE)

Massachusetts ESE.
www.doe.mass.edu.

Massachusetts Curriculum Framework for English Language Arts and Literacy (K-12). (PDF download)
www.doe.mass.edu/frameworks/ela/0311.pdf.

Common Core State Standards (CCSS)

Common Core State Standards.

Common Core Shifts (downloadable PDF).

Career and College Readiness (CCR)

Achieve.org.

The Partnership for 21st Century Skills.

English Language Arts

National Council of Teachers of English.
www.ncte.org.

New England Associate of Teachers of English.
www.neate.org.

National Writing Project.
www.nwp.org.

Read Write Think.
www.readwritethink.org.
Pedagogy

Bloom’s Taxonomy.

Differentiated Instruction.
www.ascd.org/professional-development/differentiated-classroom-2nd-edition.aspx?gclid=CNKq-8jUn8ECFfLm7AodVvABQ.

Empower Your Future Curricula (EYF).
www.commcorp.org/resources/curricula.cfm.

Essential Questions.

Positive Youth Development in DYS Educational Programs (PYD/CRP). (PDF download)
www.commcorp.org/resources/detail.cfm?id=705.

Understanding by Design (UbD).

 What is Understanding by Design?
www.authenticeducation.org/ubd/ubd.lasso.

Universal Design for Learning (UDL) / Access for All.

Access for All. (PDF download)

Center for Applied Special Technology (CAST).
www.cast.org/udl.

UDL Chart.
www.udlcenter.org/aboutudl/udlguidelines/udlguidelines_graphicorganizer.

UDL Checklist.
udlonline.cast.org/guidelines.

UDL Wheel (two parts: A+B)
Figure A:
www.menacommoncore.com/2013/Reem_Labib_MENA_Common_Core_ UDL%20DIY%20Template%20Wheel.jpg.

Figure B:
www.menacommoncore.com/2013/Reem_Labib_MENA_Commo_Core_ UDL%20DIY%20Template%20Wheel-1.jpg.

World-Class Instructional Design and Assessment (WIDA).
www.wida.us.

WIDA Online Download Library.

WIDA Performance Definitions Booklet, K-12. (PDF download)
Notes