



**Literacy Design
Collaborative**

E Pluribus Unum Unit Module (Single Voice: Identity)

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The comparison of multiple texts can reveal the societal influences and cultural experiences of the author.

In this unit, students explore works by a single author. There is an extended anchor text for the unit with students also studying shorter texts from the same author to explore how an author develops the same themes and concepts in a body of his/her work. While this unit could work with any number of authors, the necessary element is that teachers build a body of multiple texts produced by the same author. The texts should reveal cultural and societal influences on the author and evidence of those influences in the literary works. For that reason, it may be useful for teachers to include author interviews, autobiographies, or essays so students can hear first-hand from the author about those societal or cultural influences. In this text is defined as any media, print or non-print, used to communicate an idea, emotion or information.

Students will write a personal narrative to illustrate and explain how societal influences and cultural experiences come together to shape one's identity. By studying works by and about Sandra Cisneros, for example, students will understand how authors' lives are shaped by these external influences and, in turn, how their characters' lives reflect those influences and experiences. In their own writing, students may reveal how the interactions or tensions between societal influences and cultural (or familial) experiences sometimes are in conflict with each other.

This is a 5-7 week module based upon Unit 4 of the 10th Grade Instructional Unit Sample written by Nate Brush, Roxanne Henderson, and Tara Henderson (Bayfield 10jt-R). The Sample Unit may be found here (scroll down to 10th Grade): <http://www.cde.state.co.us/standardsandinstruction/instructionalunits-rwc>

GRADES

10

DISCIPLINE

 **ELA**

COURSE

Any

Section 1: What Task?

Teaching Task

Task Template 29 - Narrative

How do authors reveal (and use) the societal influences and their cultural experiences in their writing as they "come of age" in the world? After reading various texts by Sandra Cisneros about the societal influences and cultural experiences that influenced her writing and that shaped her characters' identities in her stories (*The House on Mango Street* and others), write a personal narrative for Teen Ink magazine in which you relate the societal influences around you and your own cultural experiences that have shaped your sense of self and identity.

D 6

Use some of Cisneros' techniques to develop your work.

Common Core State Standards

Reading Standards for Literature

RL.9-10.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RL.9-10.2

Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

RL.9-10.4

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

RL.9-10.5

Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

RL.9-10.6

Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

RL.9-10.10

By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9—10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9—10 text complexity band independently and proficiently.

Writing Standards

W.9-10.3

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

W.9-10.3.e

Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

W.9-10.3.d

Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

W.9-10.3.c

Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.

W.9-10.3.b

Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

W.9-10.3.a

Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

W.9-10.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

W.9-10.5

Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

W.9-10.6

Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

W.9-10.9

Draw evidence from literary or informational texts to support analysis, reflection, and research.

W.9-10.9.b

Apply grades 9—10 Reading standards to literary nonfiction (e.g., "Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning").

W.9-10.9.a

Apply grades 9—10 Reading standards to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]").

W.9-10.10

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 discipline-specific tasks, purposes, and audiences.

Additional Standards

Colorado

Colorado Academic Standards for Reading, Writing and Communicating

- CO** Generalize about universal themes, cultural or historical perspectives from multiple texts
- CO** Explain the relationship between author's style and literary effect
- CO** Analyze how literary components affect meaning
- CO** Write literary and narrative texts using a range of stylistic devices (poetic techniques, figurative language, imagery, graphic elements) to support the presentation of implicit or explicit theme
- CO** Enhance the expression of voice, tone, and mood in a text by selecting and using vivid and precise diction, syntax, and punctuation
- CO** Revise texts using feedback to enhance the effect on the reader and clarify the presentation of implicit or explicit theme

Texts

Sandra Cisneros "Eleven"

 **The House on Mango Street**
A novel by Sandra Cisneros

"Salvador Late or Early"

 **Sandra Cisneros' "You Bring Out the Mexican in Me"**

LDC Student Work Rubric - Narrative

	Not Yet	Approaches Expectations	Meets Expectations	Advanced
	1	2	3	4
Focus	Attempts to address prompt, but lacks focus or is off-task.	Addresses prompt appropriately and establishes a position, but focus is uneven. D: Addresses additional demands superficially.	Addresses prompt appropriately and maintains a clear, steady focus. Provides a generally convincing position. D: Addresses additional demands sufficiently	Addresses all aspects of prompt appropriately with a consistently strong focus and convincing position. D: Addresses additional demands with thoroughness and makes a connection to claim.
Controlling Idea	Attempts to establish a theme or storyline, but lacks a clear or sustained purpose.	Establishes a theme or storyline, but purpose is weak, with some lapses in coherence.	Establishes a theme or storyline, with a well-developed purpose carried through the narrative.	Establishes a compelling theme or storyline, with a well developed purpose carried through the narrative through skillful use of narrative techniques.
Reading/Research	Directly restates information from reading materials, interviews, and/or visual materials; uses materials inaccurately, OR information from source materials is irrelevant for the purpose at hand.	Uses reading materials, interviews, and/or visual materials with minor lapses in cohesion, accuracy or relevance.	Accurately integrates reading material, interviews, and/or visual material to authenticate the narrative.	Accurately and seamlessly integrates reading material, interviews, and/or visual material to authenticate the narrative.
Development	Descriptions of experiences, individuals, and/or events are overly simplified or lack details.	Develops experiences, individuals, and/or events with some detail but sense of time, place, or character remains at the surface level.	Develops experiences, individuals, and/or events with sufficient detail to add depth and complexity to the sense of time, place, or character.	Elaborates on experiences, individuals, and/or events with comprehensive detail to add depth and complexity to the sense of time, place, or character.
Organization	Attempts to use a narrative structure; composition is disconnected or rambling.	Applies a narrative structure (chronological or descriptive), with some lapses in coherence or awkward use of the organizational structure.	Applies a narrative structure (chronological or descriptive) appropriate to the purpose, task, and audience; storyline clearly conveys the theme or purpose.	Applies a complex narrative structure (chronological or descriptive) appropriate to the purpose, task and audience that enhances communication of theme or purpose and keeps the reader engaged.
Conventions	Lacks control of grammar, usage, and mechanics; little or ineffective use of transitions.	Demonstrates an uneven command of standard English; inconsistently uses transitions between sentences and paragraphs to connect ideas.	Demonstrates a command of standard English conventions with few errors; consistently uses transitions between sentences and paragraphs to connect ideas. Provides bibliography or works consulted when prompted.	Demonstrates a well-developed command of standard English conventions; effectively uses transitions between sentences and paragraphs to connect ideas. Provides bibliography or works consulted when prompted.
Content Understanding	Attempts to include disciplinary content, but understanding of content is weak; content is irrelevant, inappropriate, or inaccurate.	Briefly notes disciplinary content relevant to the prompt; shows basic or uneven understanding of content; minor errors in explanations.	Accurately presents disciplinary content relevant to the prompt with sufficient explanations that demonstrate understanding.	Integrates relevant and accurate disciplinary content with thorough explanations that demonstrate in-depth understanding.

Background for Students

This 4-6 week unit focuses on how cultural experiences, societal influences, and adversity impact individuals in those cultures. Through collaborative inquiry and sharing thoughts and opinions, you will examine diverse texts by a single author that explore the concept of “identity” in those cultures. You will demonstrate your understanding of how cultural and societal influences shape and define your identity by writing your own narrative piece.

Extension

Students will create an interview between Sandra Cisneros and one of the characters from her works during the last mini-task of the reading process.

Section 2: What Skills?

Preparing for the Task

BUILDING BACKGROUND KNOWLEDGE ABOUT THE AUTHOR OF FOCUS: Investigating an author's background can reveal the societal influences and cultural experiences of the author.

TASK AND RUBRIC ANALYSIS > TASK ANALYSIS: Ability to understand and explain the task's prompt.

Reading Process

ACTIVE READING > ANNOTATION: Ability to utilize effective note taking skills, in order to access the complex concepts of societal influences, cultural experiences, and author's craft.

BRIDGING CONVERSATION > DISCUSSION: Ability to analyze the key concepts in texts in a collaborative group discussion.

POST-READING > ENHANCING COMPREHENSION: Ability to compare students' own guiding cultural beliefs to those of characters in the text.

POST-READING > ENHANCING COMPREHENSION: Ability to analyze written work based on author's craft.

ACTIVE READING > QUESTIONING: Ability to question and collaboratively discuss text using textual evidence to support opinions

EXTENSION > AUTHOR INTERVIEW: Ability to understand key concepts from others' point of view.

Transition to Writing

SPEAKING AND ACTIVE LISTENING > SEMINAR: Ability to discuss the key concepts of writing in a large group discussion.

RECONSIDERING THE PROMPT: Ability to return to the prompt and recollect notes and ideas in order to move from the reading process to the writing process.

Writing Process

PLANNING > PLANNING THE WRITING: Ability to develop a line of thought and text structure appropriate to a narrative task.

WRITING DEVELOPMENT > FIRST LINES: Ability to create a starting point for student's personal narrative

REVISION, EDITING, AND COMPLETION > REVISION: Ability to refine text, including line of thought, language usage, and tone as appropriate to audience and purpose.

REVISION, EDITING, AND COMPLETION > EDITING: Ability to proofread and format a piece to make it more effective.

REVISION, EDITING, AND COMPLETION > FINAL DRAFT: Ability to submit final piece that meets expectations.

Section 3: What Instruction?

PACING	SKILL AND DEFINITION	PRODUCT AND PROMPT	SCORING GUIDE	INSTRUCTIONAL STRATEGIES
Preparing for the Task				
50 mins	<p>BUILDING BACKGROUND KNOWLEDGE ABOUT THE AUTHOR OF FOCUS: Investigating an author's background can reveal the societal influences and cultural experiences of the author.</p>	<p>3-2-1 EXIT SLIP Students will identify three things learned about Sandra Cisneros, two societal influences or cultural facts you see, one question you would pose about Cisneros's culture, influences, or writing.</p>	3-2-1 notes	<p>Divide students into groups to explore the following texts, video clips, or websites:</p> <ul style="list-style-type: none"> ● Cisneros' "Only Daughter" ● Cisneros on "Aspirations" ● Cisneros on "Beauty" ● Article on her house in San Antonio ● Cisneros in "Texas Monthly" ● Biography on Cisneros ● Annenberg Learner site ● "Like the Strands of the Rebozo" <p>Using the 3-2-1 notes at the bottom of the Cornell Note Taking sheet, students will fill out the sections for what they read about Sandra Cisneros and her life.</p> <p>Students share out what they found from their source in a think/pair/share with someone from a different group before submitting their 3-2-1 notes.</p>
<p>Additional Attachments:</p> <ul style="list-style-type: none"> 🔗 Cisneros' "Only Daughter" 🔗 Cisneros on "Aspirations" 🔗 Cisneros on "Beauty" 🔗 Article on her house in San Antonio 🔗 Cisneros in "Texas Monthly" 🔗 Biography on Cisneros 🔗 Annenberg Learner site for Cisneros 🔗 "Like the Strands of a Rebozo": Sandra Cisneros, "Caramelo," and Chicano Identity 🔗 Cornell Notes with 3-2-1 				
15 mins	<p>TASK AND RUBRIC ANALYSIS > TASK ANALYSIS: Ability to understand and explain the task's prompt.</p>	<p>MAKING SENSE OF ESSENTIAL QUESTIONS PRODUCT: Bell Ringer/Quick Write PROMPT: Read the Essential Question and complete a quick write response regarding the prompt EQ: How do the tensions adolescents experience shape the person they are becoming?</p>	Product meets expectation if students write initial ideas to the prompt and engage in the sharing/listening of their ideas with a partner or small group.	<p><i>The Set Up:</i> Teacher projects the essential question either through PowerPoint or a Document Camera.</p> <p><i>Lesson:</i></p> <ol style="list-style-type: none"> 1. The teacher has the EQ posted. 2. Students will engage in a quick write for ten minutes in their response journals. 3. When time is finished (or teacher sees students are finished), students share with a partner and debrief ideas as a class. <p>Adapted from Hudson Valley Writing Project @ SUNY New Paltz</p>

PACING SKILL AND DEFINITION PRODUCT AND PROMPT SCORING GUIDE INSTRUCTIONAL STRATEGIES

	Additional Attachments:  Essential Questions Student Handout			
50 mins	<p>TASK AND RUBRIC ANALYSIS > TASK ANALYSIS: Ability to understand and explain the task's prompt.</p>	<p>ANNOTATED TEACHING TASK (A) Annotate the teaching task by (1) underlining what you think the most important words and phrases are; (2) circling the words you do not know; (3) writing questions about the task below.</p> <p>(B) Trade with a partner and try to (1) define all key words/phrases identified; (2) answer all questions posed.</p>	<ul style="list-style-type: none"> ● Key words/phrases of the teaching task are identified. ● Key words/phrases are properly defined. ● Questions about the teaching task are properly answered and written down. 	<ol style="list-style-type: none"> 1) Give students the teaching task. 2) Students work individually to respond to this mini-task's Prompt A. 3) Students trade with a partner and respond to Prompt B. <p>Return to Whole Class for Discussion</p> <ol style="list-style-type: none"> 1) Ask students to raise their hands if they have words/phrases they could not define. 2) Ask rest of class to pose definitions/answers. 3) Teacher models definitions/answers for ones unanswered by class. 4) Teacher defines three key terms for the module: societal influences, cultural experiences, and author's craft. This activity could be extended by creating a concept map for each term. Literary Craft terms to define include: figurative language (specifically, simile, metaphor, and imagery), allusion, sentence structure, and vignette.

Additional Attachments:

 **LDC_AnnotationOfTask_MiniTask_Handout.docx**



 **LDC_AnnotationOfTask_MiniTask_Handout.pdf**

Reading Process

50 mins	<p>ACTIVE READING > ANNOTATION: Ability to utilize effective note taking skills, in order to access the complex concepts of societal influences, cultural experiences, and author's craft.</p>	<p>"I DO" -- CORNELL NOTE-TAKING TEACHER MODELING Students will complete Cornell notes for the text with direct teacher modeling. They will include textual references demonstrating that they comprehend and identify the societal influence, cultural experience, and author's craft expressed in the text.</p>	Participation	<p>Teacher models Cornell note taking (two column notes) using a Document Camera or SmartBoard:</p> <ul style="list-style-type: none"> ● Three big ideas -- societal influences, cultural experiences, and author's craft -- on the left side of paper ● Read aloud with/to your students "You Bring out the Mexican in Me" by Sandra Cisneros and as you are reading, fill in the right side of the paper with experiences, supporting evidence, vocabulary, impressions or interactions with the text, etc. ● In their notebooks, students complete a copy of the Cornell Notes or teacher provides a handout for the notes.
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PACING SKILL AND DEFINITION PRODUCT AND PROMPT SCORING GUIDE INSTRUCTIONAL STRATEGIES

	<p>Additional Attachments:</p> <ul style="list-style-type: none"> 🔗 "You Bring out the Mexican in Me" 🔗 PD resources: Close Reading 🔗 Guided Note Taking Strategies 🔗 Exit Ticket 🔗 Double Entry Journals 			
50 mins	<p>ACTIVE READING > ANNOTATION: Ability to utilize effective note taking skills, in order to access the complex concepts of societal influences, cultural experiences, and author's craft.</p>	<p>"WE DO" -- CORNELL NOTES SMALL GROUPS Students will complete Cornell notes for the text in small groups. They will include textual references demonstrating that they comprehend the societal influence, cultural experiences, and author's craft expressed in the text.</p>	<p>Through a collaborative discuss with their peers, students are able to identify at least two or three accurate or significant examples.</p> <p>Students can justify and explain the examples they pulled out.</p>	<p>Students will be placed in groups of three and assigned either societal influences, cultural experiences, or author's craft.</p> <p>In their small groups, they will complete Cornell two-column notes for the text "Salvador Late or Early."</p> <ul style="list-style-type: none"> ● Three big ideas -- societal influences, cultural experiences, and author's craft -- on the left side of paper ● As students are reading, fill in the right side of the paper with experiences, supporting evidence, vocabulary, impressions or interactions with the text, etc. <p>Once they have completed their notes, students get into groups of three, one from each of the three presented groups, and share out what they found on their topic from the text. As their fellow classmates are presenting, they should complete their Cornell Notes on the societal influences, cultural experiences, and author's craft of "Salvador Late or Early" from the previous work and presentations of their classmates.</p>
	<p>Additional Attachments:</p> <ul style="list-style-type: none"> 🔗 PD Resource: Close Reading 🔗 Salvador Late or Early 🔗 Salvador Late or Early 🔗 Note-Taking Tips for Students 🔗 Exit Ticket 🔗 Double Entry Journals 			
50 mins	<p>ACTIVE READING > ANNOTATION: Ability to utilize effective note taking skills, in order to access the complex concepts of societal influences, cultural experiences, and author's craft.</p>	<p>"YOU DO" -- CORNELL NOTES INDIVIDUAL Students will complete Cornell notes for the text independently. They will include textual references demonstrating that they comprehend and identify the societal influence, cultural experience, and author's craft expressed in the text.</p>	<p>Students are able to independently identify at least two or three accurate or significant examples.</p> <p>Students can justify and explain the examples they pulled out.</p>	<p>Students individually create Cornell notes (two column notes):</p> <ul style="list-style-type: none"> ● Three big ideas -- societal influences, cultural experiences, and author's craft -- on the left side of paper ● Students will individually read "Eleven" by Sandra Cisneros. As they are reading, they will fill in the right side of the paper with experiences, supporting evidence, vocabulary, impressions or interactions with the text, etc.

PACING SKILL AND DEFINITION PRODUCT AND PROMPT SCORING GUIDE INSTRUCTIONAL STRATEGIES

	<p>Additional Attachments:</p> <ul style="list-style-type: none"> 🔗 "Eleven" by Sandra Cisneros 🔗 Cisneros reading "Eleven" 🔗 Exit Ticket 🔗 Double Entry Journals 			
<p>1 hr and 30 mins</p>	<p>BRIDGING CONVERSATION > DISCUSSION: Ability to analyze the key concepts in texts in a collaborative group discussion.</p>	<p>LITERARY DISCUSSION AND MIND-MAPPING Students will collaborate using textual evidence and citations to compare and contrast cultural experiences, societal influences, and theme of identity in the texts. Students will then create a mind-map or visual representation.</p>	<p>Students will include key details in the visual demonstrating connections between texts.</p>	<p>Over two class periods:</p> <p>Socratic Seminar:</p> <ul style="list-style-type: none"> ● Using Socratic seminar, students can discuss the cultural experiences, societal influences, and the theme of identity in the texts they have read so far. <p>Collaborative Discussion:</p> <ul style="list-style-type: none"> ● Based upon the Socratic seminar discussion, work in small groups to synthesize the thinking heard in the seminar and draw conclusions. <p>Mind-Mapping/ Non-Linguistic Representations:</p> <ul style="list-style-type: none"> ● Students will individually create a non-linguistic representation or mindmap synthesizing the information and connections he/she made between texts in regards to theme, cultural experiences, and societal influences.
<p>Additional Attachments:</p> <ul style="list-style-type: none"> 🔗 Edutopia Source for Collaboration 🔗 Seven Norms of Collaboration 🔗 Norms of Collaboration with Rubrics 🔗 Paideia 🔗 Socratic Seminar explanation from readwritethink 🔗 Page 16 for Collaborative Writing 🔗 Peer/self-evaluation for Socratic Seminar 🔗 How to Make a Mind Map 🔗 Mind Mapping Graphic Organizers from NCTE Inbox 🔗 Non-Linguistic Representations from McREL 🔗 Non-Linguistic Representations from McREL 				

PACING	SKILL AND DEFINITION	PRODUCT AND PROMPT	SCORING GUIDE	INSTRUCTIONAL STRATEGIES
50 mins	<p>POST-READING > ENHANCING COMPREHENSION:</p> <p>Ability to compare students' own guiding cultural beliefs to those of characters in the text.</p>	<p>VENN DIAGRAM AND SHORT CONSTRUCTED RESPONSE</p> <p>Product A: Create a Venn Diagram of the similarities and differences between a character from the text and yourself.</p> <p>Product B Produce a paragraph with textual evidence comparing your own guiding cultural beliefs with those of the characters from the text.</p>	<p>Participation</p> <p>Students will use accurate and appropriate textual evidence in both product A and B.</p>	<p>Bell Ringer:</p> <ul style="list-style-type: none"> ● Pose the following questions: ● "What do you believe in?" ● "What traditions do you practice, and how do you feel about those traditions?" ● "What societal groups do you fit into and do you agree with this identity?" ● Ten minute quick write ● As a class, discuss what some of the guiding cultural beliefs are based upon ideas from the quick write. <p>Teacher will select at least three characters from the texts such as Salvador, Rachel in "Eleven," Esperanza or Darius from "The House on Mango Street" and assign each character to a corner of the room. Students will use the "corner strategy" and move to a corner of the room to select a character.</p> <p>Once in the corners, students will create a list of the tensions of that character which reveal societal influences or cultural experiences. Each corner must come up with at least three and locate a passage that supports each experience.</p> <p>Each corner shares out, then students return to their seats.</p> <p>Once in their seats, students will create a Venn Diagram comparing their own experiences to one of the characters. The selected character can be the one from his/her corner or a different one.</p> <p>Students will then get up and locate two peers who have similar similarities and two peers with similar differences. The class will come together and share findings. Discuss any trends in similarities or differences.</p> <p>Using the experiences to guide interpretations, what guiding beliefs do the characters hold? (Discuss as a class)</p> <p>How do these relate to your guiding beliefs? Students will draft a short constructed response in which they compare their own guiding beliefs with those of the characters from the texts. Be sure to use textual evidence to substantiate claims.</p>
<p>Additional Attachments:</p> <ul style="list-style-type: none"> 🔗 PD Resource: close reading 🔗 Guided Note Taking Strategies 🔗 Venn Diagram App 				

PACING	SKILL AND DEFINITION	PRODUCT AND PROMPT	SCORING GUIDE	INSTRUCTIONAL STRATEGIES
<p>1 hr and 30 mins</p>	<p>POST-READING > ENHANCING COMPREHENSION: Ability to analyze written work based on author's craft.</p>	<p>A LOOK AT AN AUTHOR'S CRAFT Students will write a brief analysis exploring what a writer does (What are the author's craft moves?) to convey culture or cultural influences. How does being a member of a specific culture impact the author's portrayal of that culture? As a reader, what should we consider about that representation?</p>	<p>Product A: Cornell notes and brief description focused on author's craft with at least one example from four craft elements.</p> <p>Product B: Narrative includes key narrative elements studied in class like characters and author's craft to take key details from a non-fiction text.</p>	<p>Instruction will take two days:</p> <p>Students individually create Cornell notes (two column notes) on the craft elements -- vignette, allusion, simile, metaphor, imagery, and sentence structure -- from Sandra Cisneros and write a brief description and analysis of what they found.</p> <p>Students may connect to a current societal situation -- where primary evidence given to the public is given from an "outsider's" perspective (Muslim view, women in Arab countries).</p> <ul style="list-style-type: none"> • Students take a news article they find about a cultural or societal issue and, using pieces of Sandra Cisneros' craft studied in class, rewrite the news article with some of the important information represented in a narrative genre using standard elements of that genre.
<p>Additional Attachments:</p> <ul style="list-style-type: none"> 🔗 Paragraph Frames 🔗 ELL and Paragraph Frames 🔗 Expository Paragraph Frames 🔗 Teacher Guided Notes/Prepared Notes 🔗 PD Resource: close reading 				

PACING	SKILL AND DEFINITION	PRODUCT AND PROMPT	SCORING GUIDE	INSTRUCTIONAL STRATEGIES
40 mins	<p>ACTIVE READING > QUESTIONING: Ability to question and collaboratively discuss text using textual evidence to support opinions</p>	<p>PAIDEIA SEMINAR</p> <p>PRODUCT: Participation in discussion, Paideia/socratic seminar self analysis, and peer rubric.</p> <p>PROMPT A: Participate in the discussion by answering - In what ways do the characters maintain cultural beliefs, move away from original cultural beliefs, or adapt original cultural beliefs in order "to fit in" to the dominant culture?</p> <p>Prompt B: Explain how your original argument was bolstered/reinforced by what you heard. How was your view changed/challenged by the discussion? (Element of Self-Analysis)</p>	<ul style="list-style-type: none"> • Produces self-analysis that evaluates his/her own thinking and participation in the discussion in regards to discussion goals. • Poses at least these questions/responses in discussion. • Follows discussion protocol as evidenced by partner's scoring sheet and teacher observation. 	<ol style="list-style-type: none"> 1. Begin by discussing identity. Create a class definition. (What is identity? What do you identify with?) 2. Provide students with Prompt A questions to brainstorm possible responses based upon the text. 3. Set discussion norms with students (i.e. all participate, respectful push back with comments, use text to support positions, etc.) 4. Each student will set a personal goal for his/her participation during the discussion. 5. Create two groups of discussion participants: A) Inner circle speakers, B) Outer circle observers. <ul style="list-style-type: none"> <i>Inner circle speakers' roles:</i> <ul style="list-style-type: none"> • One speaker opens discussion with a prepared question • Make eye contact with other participants • Refer to text(s) • Respond to another speaker • Paraphrase and add to another speaker's ideas • Add new or follow-up questions <i>Outer circle observers' roles:</i> <ul style="list-style-type: none"> • Record opening question in seminar discussion • Chart partner's participation (tally or check marks on rubric) 6. Allow time for mid-point switch in roles so every student has an opportunity as both speaker and observer. <p><i>At mid-point, observers should answer the following reflection questions:</i></p> <ul style="list-style-type: none"> • What is the most interesting point your partner made? • What would you like to have said during the discussion? <p><i>At mid-point, speakers should answer the following reflection questions:</i></p> <ul style="list-style-type: none"> • How did I extend others' thinking during the discussion? • How did I honor other participants during the discussion? 7. Teacher begins discussion by asking students to locate a passage in one of the texts that demonstrates a cultural belief. Allow time to locate. Each student shares with an initial go-around. There is a no-opt-out-rule, so every student shares even if it is a repeat. Allow time for conversation. Questions to pose to guide the conversation when necessary: Did the character maintain, move away from, or adapt the cultural belief? How did/does society react to his/her choice? How did this choice/experience

PACING	SKILL AND DEFINITION	PRODUCT AND PROMPT	SCORING GUIDE	INSTRUCTIONAL STRATEGIES
				<p>impact his or her character continue to identify with that culture or belief as a result? Why/why not?</p> <p>8. At the close of discussion, both speakers and observers should answer the following reflection question:</p> <p>How did the discussion affect my thinking? (See Prompt B)</p> <p><i>based upon the Mini-task authored by:</i></p> <p>Stuart Pepper Middle School / Meade County, Kentucky and Butler Traditional High School /Jefferson County, Kentucky]</p> <p><i>Specific common core state standards that this mini-task addresses include:</i></p> <p>SL.1—Initiate and participate effectively in a range of collaborative discussions.</p> <p>SL.2—Integrate multiple sources of information presented in diverse formats and media.</p> <p>SL.3—Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric.</p> <p>SL.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.</p> <p>RI.1/RL.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.</p>
<p>Additional Attachments:</p> <p>🔗 Checklist, Observation Notes, Self-Assessments and Rubric</p>				

PACING	SKILL AND DEFINITION	PRODUCT AND PROMPT	SCORING GUIDE	INSTRUCTIONAL STRATEGIES
1 hr and 30 mins	<p>EXTENSION > AUTHOR INTERVIEW: Ability to understand key concepts from others' point of view.</p>	<p>CHARACTER AND AUTHOR INTERVIEW QUESTIONS AND ANSWERS</p> <p>Imagine that one of the characters from a Cisneros work has the opportunity to interview Cisneros. Using evidence from the text itself, pose questions from the character to Cisneros that explores the idea of how cultural experiences and societal influences impact her writing. Your interview will require you to have closely read for character analysis, to have studied the biographical materials about Cisneros (essays she has written, interviews, etc.), as well as understanding Cisneros' craft in developing that character.</p> <p>Role: A character from one of Cisneros' works and Cisneros</p> <p>Audience: Readers of a literary magazine</p> <p>Format: Interview</p> <p>Topic: Cultural influences on how identity is defined by/through/in cultures/societies</p>	<p>Write an interview using the correct play dialogue format with questions and responses.</p>	<p>Teacher may narrow the choice of texts.</p> <p>Teacher may provide textual evidence for students to connect.</p> <p>Teacher may identify which specific "lens" (which "craft move," cultural experience or societal influence) students should use to explore the texts.</p> <p>Students will create their interview questions and dialogue in a "play dialogue" format.</p> <p>Teacher may allow class time to have pairs perform their interviews, where one takes the role of the character and the other is Sandra Cisneros, in order to present their interview to the class. Students can make a video of the interview or simply present in class.</p>

Transition to Writing

PACING	SKILL AND DEFINITION	PRODUCT AND PROMPT	SCORING GUIDE	INSTRUCTIONAL STRATEGIES
50 mins	<p>SPEAKING AND ACTIVE LISTENING > SEMINAR: Ability to discuss the key concepts of writing in a large group discussion.</p>	<p>GROUP DISCUSSION Students will write a brief reflection on the unit in which they cite how classmates' insights have changed their viewpoints, thoughts, perspectives on the works studied. How have the presentations impacted your understanding of the texts, concepts, etc?</p>	Participation	<p>This Learning Experience serves as a transition from studying and analyzing texts to preparing students to write their narrative. The teacher may facilitate a collaborative discussion so that students can understand that different perspectives from their peers enriches their critique of characters and common themes dealing with cultural experiences, societal influences, and identity.</p> <ul style="list-style-type: none"> ● Teacher may provide template for notes (“I thought ____ until classmate ____ said _____. Now I think _____. This will inform my dialogue in this way ____.”) ● Teacher may assign partners so students have specific students to cite ● Students may complete note taking template ● Students may quote classmates directly as in an interview about the texts
<p>Additional Attachments:</p> <ul style="list-style-type: none"> 🔗 Double Entry Journal 🔗 Two Column Notes 				
15 mins	<p>RECONSIDERING THE PROMPT: Ability to return to the prompt and recollect notes and ideas in order to move from the reading process to the writing process.</p>	<p>REVIEW THE PROMPT As students transition from the reading to the writing process, go over the prompt again allowing students to connect their previous learning to the writing prompt in preparation for the writing process.</p>	Participation	Reconsidering the prompt and reestablish the key ideas for the product they are going to create.
<p>Additional Attachments:</p> <ul style="list-style-type: none"> 🔗 Writer's Workshop Toolkit 				
<p>Writing Process</p>				

PACING	SKILL AND DEFINITION	PRODUCT AND PROMPT	SCORING GUIDE	INSTRUCTIONAL STRATEGIES
<p>50 mins</p>	<p>PLANNING > PLANNING THE WRITING: Ability to develop a line of thought and text structure appropriate to a narrative task.</p>	<p>USING A STORYBOARD TO PLAN/DRAFT Students will use notecards to create a storyboard to begin to plan their narrative writing.</p>	<p>The required cards (below) are complete.</p> <p>Storyboard captures basic narrative elements such as characters, plot/structure, setting, and evidence of some of the craft elements (figurative language, sentence structure, allusion).</p>	<p>Students may use 3x5 notecards to create each square/frame for the storyboard. This will allow students to manipulate structure as they plan their narrative. Each card will have an illustration on one side with written description/key words/phrases on the other side.</p> <p>Students will create cards for the required pieces, but they may include additional frames.</p> <p>Required frames include:</p> <ul style="list-style-type: none"> ● Characters (minimum of two) ● Setting (opportunity to begin considering imagery; the power of physical setting) ● Conflict/tension or the driving force of the narrative ● Climax (what is the turning point of their narrative) ● Resolution (if the conflict is resolved in this narrative) <p>Teachers may prompt students to consider creating cards for different elements of craft. For example, where will students incorporate imagery or figurative language? Where will students slow down time? Where will they use allusion?</p> <p>Teachers may prompt students to consider the sequence of events for their narrative and manipulate the cards to explore different elements of structure.</p>
<p>Additional Attachments:</p> <ul style="list-style-type: none"> 🔗 Storyboard Tool for Planning Narrative Writing 🔗 Draft of a Storyboard 🔗 Interactive Timeline Creator 				

PACING	SKILL AND DEFINITION	PRODUCT AND PROMPT	SCORING GUIDE	INSTRUCTIONAL STRATEGIES
50 mins	<p>WRITING DEVELOPMENT > FIRST LINES: Ability to create a starting point for student's personal narrative</p>	<p>FIRST LINES FOR THE NARRATIVE</p> <p>Consider the conversation you just had about our essential question and the notes you've taken from all the readings and resources on this subject. Write the first sentence of your narrative using strong imagery, motifs, symbolism, or other forms of writing talked about during the Sandra Cisneros unit.</p>	<p>Meets Expectations:</p> <ul style="list-style-type: none"> • First line is complete and contains strong controlling ideas and examples of craft. 	<ul style="list-style-type: none"> • Have students return to the writings by Sandra Cisneros and identify the first lines. Discuss in pairs what you notice about the first lines, what they have, what the writer uses: do they catch your attention? what elements of her craft do you notice? Other things you notice? Students share out their "noticings." • Invite pairs to share out what they have discovered and use their findings to create a list of "to-dos" for the first lines they write as well as a definition for "controlling idea." • Students then work individually to write their first lines. Teacher circulates to answer questions. Given the checklist students create, have them swap first lines and give each other feedback. <p>Once students have their first lines, discuss the other important elements that will appear in their complete narrative.</p> <ul style="list-style-type: none"> • Character Development • Narrative Elements
<p>Additional Attachments:</p> <ul style="list-style-type: none"> 🔗 Character Development 🔗 Character Development 🔗 Strategies for Narrative Elements 🔗 Narrative Lessons 				
25 mins	<p>REVISION, EDITING, AND COMPLETION > REVISION: Ability to refine text, including line of thought, language usage, and tone as appropriate to audience and purpose.</p>	<p>REVISING FOR CRAFT</p> <p>We have explored the literary craft of Sandra Cisneros, and her use of figurative language (imagery, metaphor, and similes), allusions, sentence structure, and the vignette form. Now, it is your turn to model some of her techniques in your writing.</p>	<p>At least three of the techniques are embedded on multiple occasions in the revised draft.</p> <p>For example:</p> <p>The structure of paragraphs represents that of vignettes with a snapshot approach to thoughts/ events.</p> <p>Figurative language is used to build the audience's awareness of the author's cultural experience through detail, specific cultural references (smells, sounds, colors, etc.).</p> <p>And/or</p> <p>Allusions are used to demonstrate the author's cultural/societal influences.</p>	<p>Students will all have their rough drafts.</p> <p>Teacher will introduce the mini-task prompt.</p> <p>Review the key elements of craft with students.</p> <p>Have students use the graphic organizer and notes they have taken regarding Cisneros' craft. Use these as guides to model her technique in their writing.</p> <p>Students will revise by saving a new draft as a Word Document and track changes as they revise.</p>

PACING	SKILL AND DEFINITION	PRODUCT AND PROMPT	SCORING GUIDE	INSTRUCTIONAL STRATEGIES
25 mins	<p>REVISION, EDITING, AND COMPLETION > REVISION: Ability to refine text, including line of thought, language usage, and tone as appropriate to audience and purpose.</p>	<p>REVISION FOR CONTENT Reread and revise your essay to ensure you have met the requirements of the prompt.</p>	<p>Changes and/or comments show the student has addressed all areas from the guiding questions.</p>	<p>Teacher begins by using a series of questions that are either projected or written on the board to guide the students' revision. Students will be doing revisions in Word or on Google Docs, so they can track changes. Students will need to save a new version for this revision if using Microsoft Word.</p> <p>Questions to guide revisions:</p> <p>Does the integrity of your original narrative remain?</p> <p>Is the tone/diction appropriate for the <i>Teen Ink</i> readers? (Review tone and diction)</p> <p>Have you related the societal influences around you and your own cultural experiences?</p> <p>Have you explored the way they combine to shape who you are and your sense of identity?</p> <p>You must track changes on your document and add comments when areas from the questions are present with coding such as: Societal, Cultural, Identity</p>

PACING	SKILL AND DEFINITION	PRODUCT AND PROMPT	SCORING GUIDE	INSTRUCTIONAL STRATEGIES
1 hr and 30 mins	<p>REVISION, EDITING, AND COMPLETION ></p> <p>REVISION: Ability to refine text, including line of thought, language usage, and tone as appropriate to audience and purpose.</p>	<p>PEER REVISION -- WHOLE CLASS</p> <p>Using a writer's workshop model, listen to classmates as they read their papers to determine elements that support or are ineffective in the writing.</p>	<p>Students participate and give specific feedback to the writer. The two-column notes the students completed for every reader will be submitted.</p> <p>Writer's take suggestions and change their narrative before final submission.</p>	<p>*Caution: this activity assumes students know what type of feedback to give. For students new to this process, it is essential to model giving feedback, explicating on the Do's and Donts. Sentence starters are also helpful for those new to this process, and should be posted on the room. (Example: I was confused when...You explained well when you...)</p> <p>It is also helpful for students to have a rubric in hand while giving feedback, enabling them to refer to the expectations for the assignment.</p> <p>Some students may struggle with how auditory-focused this lesson is.</p> <p>Have students copy their pieces into a Google Docs. They will need three copies of their document saved in order to have an original, a revised, then an edited. Students will have their laptops, etc. out while their classmates are reading to read along and make their revision ideas on the Google Doc comment section.</p> <p>Over two days:</p> <p>In a rotating order with desks in a circle so everyone can equally see each other, use the following steps:</p> <p>One student read his or her essay.</p> <p>Other students listen and take two-column notes. One column titled "What works" and "What to Reconsider"</p> <p>As students listen, they need to take specific notes that quote actual text or moments for each column.</p> <p>Once finished, in an open group dialogue, students will share their notes about the writing. During this time, the author remains quiet to absorb the discussions. Once all aspects are discussed, the author may comment. Once the students have finished the outloud discussion, they put these notes on the Google Docs in order for everyone, both the writer and the listeners, to see and have for when revising their original piece.</p> <p>After a few students have gone through the process, create a reflective discussion in which students are prompted to share what take-aways they gleaned about their own writing through the discussion about someone else's writing.</p>
<p>Additional Attachments:</p> <ul style="list-style-type: none"> 🔗 How to use Google Docs 🔗 Google Drive 				

PACING	SKILL AND DEFINITION	PRODUCT AND PROMPT	SCORING GUIDE	INSTRUCTIONAL STRATEGIES
30 mins	<p>REVISION, EDITING, AND COMPLETION > EDITING: Ability to proofread and format a piece to make it more effective.</p>	<p>CORRECT DRAFT Revise draft to have sound spelling, capitalization, punctuation, and grammar. Adjust formatting as needed to provide clear, appealing text.</p>	<ul style="list-style-type: none"> Provides draft free from distracting surface errors. Uses format that supports purpose. 	<p>Students upload their drafts to a Google Docs in order to complete revision and editing tasks.</p> <p>Students create three copies of their document in order to have the original, the revised, and the edited version.</p> <p>Working together, with dictionaries, with the computers, students peer edit each others work, focusing on removing typos, misplaced or misused punctuation, grammatical errors, capitalization errors, etc.</p> <ul style="list-style-type: none"> Briefly review selected skills that many students need to improve Teach students how to enter on each other's documents on Google Docs and edit the appropriate sections using their computers and the Goggle Docs system Assign students to proofread each other's texts a second time
10 mins	<p>REVISION, EDITING, AND COMPLETION > FINAL DRAFT: Ability to submit final piece that meets expectations.</p>	<p>FINAL PIECE Turn in your complete set of drafts, plus the final version of your piece.</p>	<ul style="list-style-type: none"> Fits the "Meets Expectations" category in the rubric for the teaching task. 	<p>Students attach the rubric and the final draft of the paper, including all their drafts, either through a Google Doc or a printed version for submission.</p>

Instructional Resources

No resources specified

Section 4: What Results?

Student Work Samples

No resources specified

Teacher Reflection

Not provided