

Chicana/o Latina/o Literature

Contacts

1. District Information	Coachella Valley Unified School District
2. Course Contact	

A. Cover Page

1. Course Title	Chicano Latino Literature
2. Transcript Title	Chicano Latino Literature
3. Transcript Course Code	Chicano/Latino Lit
4. Seeking Honors Distinction? (HS Only)	No
5. Subject Area	English "B"
6. Grade Levels	9th, 10th, 11th, 12th
7. Unit value	1.0 (one year, 2 semesters, or 3 trimesters equiv)
8. Was this course previously approved by UC? (HS Only)	Yes. Berkeley High School (050290)
9. Is this course, or any section of this course, taught in an online learning environment?	No
10. Is this course classified as a Career Technical Education course: (HS Only)	No

11. Brief Course Description

In this literature course, we will take an exciting journey through Chicana/o Latina/o Literature. We will explore how this literature affects, documents, and creates Chicana/o Latina/o identities, politics, and the epistemologies/subjectivities of Chicana/o Latina/o authors in the United States. Through our journey we will use novels, short stories, poetry, performance, screenplays, comedy, spoken word, theatre, essays, music, and film to examine the diversity of themes, issues, and genres within the "Community" and the legacy and development of a growing "Chicana/o Latina/o Cultural Renaissance." We will also use critical performance pedagogy to engage particular problems in the literature and in the community. Through group/team work, community service, and interactive lectures and discussions we will delve into the analysis, accessibility, and application of Chicana/o Latina/o literature. We will ask questions around the issues of--and intersections between--gender, race, ethnicity, sexuality, class, language, religion, tradition, colonization, access, citizenship, migration, culture, ideology, epistemology, politics, and love. The main questions that we try to tackle in this course are: How does Chicana/o Latina/o literature represent, challenge, and/or change traditional notions of the Chicana/o Latina/o experience? How can literature be used to activate the possibilities of decolonization, activism, and social justice?

This literature course to Chicana/o Latina/o literature will examine a variety of literary genres - poetry, short

fiction, essays, historical documents, and novels - to explore the historical development of Chicana/o Latina/o in the United States social and literary identity. Units will be divided literary theme. We will examine the historical, political, intellectual, and aesthetic motifs of each era. In each era, we will focus on how authors address important issues such as race, class, nationality, and appellation, and how authors represent the complexities of being caught between multiple cultures that may be defined by those concepts. In each unit of the course, students will read various genres of Chicana/o Latina/o Literature, respond to the text in various modalities, and synthesize their own understanding of each time period with the ideas presented in the texts to derive a new understanding of the individual and collective identities as they evolved over time and space. The course will also consider key literary concepts that shape and define Chicana/o Latina/o literary production. By the end of the class, students will have a comprehensive understanding of the literary and historical formation of Chicana/o Latina/o identity and the complex, even contradictory, experiences that characterize Chicana/o Latina/o culture.

12. Pre-requisites : None

13. Co-Requisites : None

14. Context for Course:

This course will be made available to students, as their core English course. Students will continue to receive a rigorous educational experience, and at the same time be engaged in diverse set of literature.

15. History of Course Development:

Collaboration for the creation of this course has occurred over many days at the district level with English teachers and with district administration support. Participants in the courses, collaborated with other school districts across California to help support the construction of this course. This course is created using the common core standards.

16. Textbooks:

Always Running: La vida loca: Gang days in LA. By Rodriguez, Luis J. Simon and Schuster, 2005.

Bordering Fires: Editor: Garcia, Cristina. The Vintage Book of Contemporary Mexican and Chicana and Chicano Literature. Vintage, 2009

Borderlands: la frontera. By Anzaldúa, Gloria. (1999).

Burro genius. By Villaseñor, Victor. Harper Collins

Bless me, ultima. By Anaya, Rudolfo. Grand Central Publishing, 2012.

Cesar Chavez: Autobiography of la causa. By Chavez, Cesar. U of Minnesota Press, 1975.

Lowriting: Shots, Rides & Stories from the Chicano Soul. By Meza, Art. (2014). Google Books.

Luis Valdez—Early Works: Actos, Bernabé and Pensamiento Serpentino. By Luis Valdez. Arte Publico Press, 1990.

Sudden Fiction Latino: Short-Short Stories from the United States and Latin America. Editors: Shapard, Robert, James Thomas, and Ray Gonzalez. WW Norton & Company, 2010.

The Autobiography of Malcolm X. By Aboulaflia, Anita J., and Alex Haley. Research & Education Assoc., 1996.

The House of the Spirits: A Novel. By Allende, Isabel. Simon and Schuster, 2015.

17. Supplemental Instruction Materials

Books:

Assorted Poems from a various authors.

- Alurista
- Ana Castillo
- Francisco X. Alarcon
- Jimmy Santiago Baca
- Lorna Dee Cervantes
- Michelle Serros
- Rudolfo Corky Gonzalez
- Victor Jara

Films:

- Bless Me Ultima (2013).
- State of Arizona (2014). Documentary
- Who is Dayani Crystal? (2013). Documentary
- Walkout. (2006). Docudrama.
- Mi Familia-My Fmaily (1995).
- Cesar Chavez. (2014). Docudrama-Biography.
- Malcom X. (1992). Docudrama-Biography.
- Selma (2014). Docudrama-Biography.

Course Content

Course Purpose:

In this literature course, we will take an exciting journey through Chican@ Literature. We will explore how this literature affects, documents, and creates Chican@ identities, politics, and the epistemologies/subjectivities of Chican@s in America. Through our journey we will use novels, short stories, poetry, performance, screenplays, comedy, spoken word, theatre, essays, music, and film to examine the diversity of themes, issues, and genres within the "Community" and the legacy and development of a growing "Chican@ Cultural Renaissance." We will also use critical performance pedagogy to engage particular problems in the literature and in the community. Through group/team work, community service, and interactive lectures and discussions we will delve into the analysis, accessibility, and application of Chican@ literature. We will ask questions around the issues of--and intersections between--gender, race, ethnicity, sexuality, class, language, religion, tradition, colonization, access, citizenship, migration, culture, ideology, epistemology, politics, and love. The main

questions that we try to tackle in this course are: How does Chicano literature represent, challenge, and/or change traditional notions of the Chicano experience? How can literature be used to activate the possibilities of decolonization, activism, and social justice?

This literature course to Chicano literature will examine a variety of literary genres - poetry, short fiction, essays, historical documents, and novels - to explore the historical development of Chicano and African American social and literary identity. Units will be divided literary theme. We will examine the historical, political, intellectual, and aesthetic motifs of each era. In each era, we will focus on how authors address important issues such as race, class, nationality, and appellation, and how authors represent the complexities of being caught between multiple cultures that may be defined by those concepts. In each unit of the course, students will read various genres of Chicano Literature, respond to the text in various modalities, and synthesize their own understanding of each time period with the ideas presented in the texts to derive a new understanding of the individual and collective identities as they evolved over time and space. The course will also consider key literary concepts that shape and define Chicano literary production. By the end of the class, students will have a comprehensive understanding of the literary and historical formation of Chicano identity and the complex, even contradictory, experiences that characterize Chicano culture.

More often than not, students do not know enough about their culture and history. Students are exposed to U.S history and U.S Literature, but rarely are they exposed to different cultures. Rarely are students given an opportunity to ask, "What does it mean to be American?" "What does it mean to be Mexican American or Chicano or Latino?" Students are seldom given the opportunity or the skills to examine their culture in an academic setting. These are some of the questions and ideas we will explore in this class. Through this English Literature college preparatory course, students will engage in the critical study of the literature, history and culture of the Latino/Chicano population. In addition, students will hone their writing, reading, and critical thinking skills that will align with the new common-core standards, some of the learning goals for this course include, but are not limited to:

After Completion of this course, students will:

- Have knowledge of American literature by analyzing texts written by authors who openly challenge the literary canon, and who furthermore acknowledge the race and class divisions at the heart of American culture.
- Think independently and critically about issues of identity, race, ethnicity, nationality, multiculturalism, difference, prejudice and discrimination, language, imagination, and literary style within an American cultural context.
- Have an understanding of the relationship between politics, identity, and the place of literature in contemporary American society.
- Demonstrate familiarity with selected literary works by United States writers of diverse backgrounds.
- Explain the importance and significance of those works to American culture and American literary history.
- Draw on relevant cultural and historical knowledge to analyze and interpret the literary works studied.
- Communicate in clear and persuasive written prose interpretations of the works studied.
- Verbally communicate in an effective manner insights, interpretive positions, questions, and information about the literary works studied.
- Speak and write self-reflexively about one's own identity and experiences in the United States in a way that acknowledges cultural and historical differences as well as cultural and historical connections.
- Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject.
- Develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively.
- Articulate the relations among culture, history, and texts, strengthening their abilities to engage racial/ethnic American literary texts and to analyze its form and content as well as its social and

historical contexts.

- Evaluate complex texts across a range of types and disciplines to construct effective arguments grounded on evidence and research.
- Explore the multiple facets of being “Latino/a” through a cultural, political, racial and ethnic lens.
- Explore the multiple facets of the Chicano identity, students will write a personal narrative that will be grounded on the research of their family history. In their findings, students will draw comparisons between the specific incident and broader themes.
- Draw evidence from Chicano-American fictional and nonfictional texts, and will write a literary critique, that addresses setting, speaker, purpose, audience, ethos, pathos, logos and the use of literary devices.
- Write narratives to develop real or imagined experiences using literary devices such as sensory detail, metaphor, personification, and irony, as well as rhetorical devices such as parallelism, tone, and rhetorical question.
- Analyze poetry, corridos, and folktales, determine the author’s point of view/purpose and how the style and content contribute to the power, persuasiveness, or beauty of the text.
- Write a research essay on immigration and immigration reform. Students will be asked to integrate and evaluate multiple sources of information presented in different texts and formats.
- Analyze and understand the power of writing and literature, and how it can be used as a call to social action. Students will understand the effects of policies banning ethnic studies and books written by Latino/a writers, and utilize literary and rhetorical techniques to respond to social issues.
- Write a position/support essay/letter that will evaluate the livelihood of ethnic studies in US schools. Students will send their letters to local and national policy makers, state representatives, and stakeholders.

Course Outline

Introduction Unit: Theoretical Frameworks of Race, Class, Gender, and Ethnic Studies

Overview:

The introduction unit in this course introduces students to foundational concepts and frameworks of Ethnic Studies, Race, Ethnicity, and Gender, and how these concepts and frameworks will be used to assess and analyze historical and current events found in literature. Students will learn to apply a sociological lens in researching and discussing issues, which include race and racism, classism, gender and sexism, colonization, oppression, and resistance. Students will develop skills in decoding meanings produced by experiences based on race, ethnicity, and gender in social contexts, as well as the construction of race, ethnicity, and gender identity through everyday life.

Essential Question:

How does American society perceive Race, Class, and Gender?

Objectives:

1. To learn the theoretical foundations and the lens’ of Ethnic Studies and Critical Theory
2. To be introduced to the different sociological perspectives and to become familiar with the factors that determine a dominant and a subordinate group in relation to power and privilege between dominant/subordinate groups (i.e. Hegemony).
3. To understand how race and gender is socially constructed through Critical Race Theory and Critical

Gender Theory

Assignment:

Students will write a one-page essay synthesizing the theoretical foundations and lens of Ethnic Studies, Critical Theory, Critical Race Theory, and/or Critical Gender Theory. They will reflect on how these concepts and frameworks impact historical and current events. Lastly, they will assess how the use of the critical lenses will shape their educational journey.

Unit 1-Identity:

Overview:

Through this unit, students will analyze the multiple entities of the Chicano. They will critically think about the components that make up an identity, such as race, ethnicity, politics, language, and culture. They will consider the social construction of racial/ethnic labels (i.e., Chicana/o, Mexican, immigrant, etc.) and their political, economic, and societal implications. Students will demonstrate their comprehension of the unit by developing personal narrative essays and conducting short research projects based on focused questions of identity. They will gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism. They will draw evidence from literary and informational texts to support their analysis, research, and reflection.

Essential Question:

How does one construct their own identity, and who/what influences that construction?

Objectives:

Students will...

1. Analyze and understand the complexities and intersectionality of one's identity
2. Examine the components that make up an identity, such as race, ethnicity, politics, language, and culture
3. Engage in critical writing that explores the identity construction of the student

Readings:

“The House on Mango Street” Sandra Cisneros (Novel)

“Volver, Volver” Ariana Brown

“Afro-Latina” Elizabeth Acevedo

“A Faith Like Yours” Mayda Del Valle

“My Blood is Beautiful” Mercedes Holtry

“Only Daughter” Sandra Cisneros

“How to Tame a Wild Tongue” Gloria Anzaldua

Key Assignment:

We have examined identity through the lenses of multiple authors. Gloria Anzaldua described identity as people living on, across and between borders, Rodriguez analyzed his role as a “scholarship boy” in a Mexican Catholic environment, Sandra Cisneros described moments of her childhood that linked her emotionally to her

culture, and Cervantes wrote about her experiences of oppression and alienation in white America. Like the authors above, think back to a moment in your life that allowed you to have a deeper connection to your culture.

Students will work in groups of four to write a free-form community poem of 40 lines that captures their community identity. This exercise will allow students to comprehend the intersectionality of their community by fully understanding the intersectional points of identity, such as race, ethnicity, politics, language, and culture. Students will present their poems to the class.

Students will create a tree of life project on a poster-size construction paper, using markers, colors, crayons, paint, magazine clippings or any other creative materials you can get a hold of. Each student contributes to the roots (Foundation), branches (Growth), fruits (Goals), pollution (toxins) and sun (positive influences, legacy) of the tree in their project. Each presents the final poster to the class.

Write a 3-4 page personal narrative essay about one to two incidents (memory, conversation, observation, etc.) in your life that has made you conscious (aware) of your connection to your culture.

Your essay must include literary devices such as imagery, dialogue, and “show not tell” details. Manuscript requirements: Times New Roman, 12 size, double-space, and proper heading.

Unit 2-Historicizing Chicano Narrative/Fiction:

Overview:

The purpose of this unit is to analyze the literary devices in Rudolfo Anaya’s classic novel *Bless me, Ultima*. Through this unit, students will define, identify and utilize literary terms like metaphor, simile, imagery, tone, personification, hyperbole, and antithesis. In addition to analyzing literary devices, students will demonstrate their knowledge of themes and motifs in the novel, such as the loss of innocence and forgiveness. Students will analyze how each chapter in the novel addresses similar themes and topics in order to build knowledge. They will be able to analyze and interpret an author’s craft (use of literary devices, point of view, tone, and possible biases) to critique a text. Students will showcase their interpretation in either a class discussion, verbal presentation, or written assignment.

Essential Question:

How is identity constructed and influenced in the novel *Bless me Ultima*, and how much does this influence the actions of the main character?

Objectives:

Students will...

1. Identify key themes in *Bless Me Ultima*
2. Identify and analyze magical realism and its impact on the novel
3. Examine the literary concepts promoted in the novel

Reading:

“*Bless me, Ultima*” Rudolfo Anaya

Key Assignment:

Students are creating a theme scrapbook to demonstrate their analysis of the themes in Rudolfo Anaya’s *Bless me, Ultima*. After creating their theme analysis, students will verbally narrate their findings in a class presentation.

Students will also write a 3-4 page response to literature essay on the major themes in the Rudolfo Anaya’s

Bless me, Ultima utilizing MLA formatting and research methods.

Unit 3-Poetry:

Overview:

In this unit students will analyze poetry, corridos, and folktales and determine the author's point of view/purpose and how the style and content contribute to the power, persuasiveness, or beauty of the text. Students will determine the denotative and connotative meanings of words as they are employed in a poem, a lyric, or a story, as well as explore the suggestiveness of certain words with multiple meanings, and how they contribute to the overall meaning and tone of the work. Students will analyze how the writer's choices affect the structure and development of the piece in terms of action, character, and ideas. Through listening to the poems, lyrics, folktales, and stories, as well as reading, and discussing them, students will analyze the texts closely and discover how irony, sarcasm, satire, or understatement affect the meaning of what appears to be stated baldly, and suggest a more sophisticated and richer understanding of the texts. As students gain mastery of what the text means through analysis and questioning, they will begin to generate multiple interpretations and evaluate how each version interprets the text in a significant way.

Students will also examine representative poems, corridos, folktales, lyrics from songs, and stories, unravel figures and tropes, make sense of the text in terms of its associations, understand how each line is an integral piece of the text, and analyze and determine the emphasis of syntax to meaning. Students will approach each text by reading deeply and listening carefully; they will discover the relation of the writer's creation to the writer's meaning; they will identify the speaker, the situation, and the tone. Throughout the process of reading, the students will annotate the text, paraphrase it, identify different sections of the text, note literary devices and their impact on the text, and constantly ask questions of the text.

Throughout this unit students will read as well as listen to poems, corridos, folktales, songs, and stories; they will then discuss them in class and in groups. Students will demonstrate their understanding through essays, presentations, and creative projects. Students will demonstrate their depth of understanding by writing a literary analysis of the poem, or write a persuasive essay in which they defend their interpretation of the poem through an evaluation of the poem in which they make judgments based on criteria, check for inconsistencies, consider the counterarguments and rebut them, and come to an insightful conclusion.

Essential Question:

What kind of impact does corridos, songs, poems, folktales, and stories have on the Chicano Culture and community?

Objectives:

Students will...

1. Analyze the impact of corridos, songs, poems, folktales, and stories on the Chicano Culture and community.
2. Examine the literary elements of songs, poems, folktales
3. Construct their own corrido, folktale, or creation story.

Readings:

Various Songs from album "Rolas de Aztlan: Songs of the Chicano Movement"

"I am Joaquin" Rodolfo Corky Gonzales

"Pieces of Me" Olmeca

Key Assignment:

In order to prepare students to write a literary analysis on a poem or corrido, students will write a series of introductory paragraphs utilizing a précis format, which will facilitate writing a 5-7 paragraph literary analysis

in the future. The following is an assignment students will complete after each reading of a poem or corrido.

Unit 4-Magical Realism:

Overview:

In addition to analyzing speaker/narrator, purpose, literary and rhetorical devices, students will study the genre of magical realism, which portrays magical or unreal elements as a natural part in an otherwise realistic or ordinary world. Students will analyze how and why individuals, events, and ideas develop and interact over the course of a text. Most importantly, students will be centered on the impact of woman and their strength and resilience. Along with the impact of social and economic class on one's life. In order to support their analysis and reflection, students will draw evidence from the text. In this unit, students will read Isabel Allende's *The House of Spirits*. Though their reading of the novel, students will be able to articulate their understanding of magical realism and its characteristics, as well as Allende's purpose in using it. In an interview with Bill Moyer's, Allende states that the significance of magical realism is to invent, cope, and re-create reality; a way to nurture imagination that is intertwined with reality to imagine possible futures.

Essential Question:

How is identity constructed and influenced in the novel "The House of Spirits", and how much does this influence the actions of the main character?

Objectives:

Students will...

4. Analyze the influence of magical realism on the construction of the novel
5. Identify and examine the power, influence, and resilience of woman
6. Examine the impact of social class on the characters and scenes in the novel

Reading:

"The House of Spirits" Isabel Allende's

Key Assignment:

The purpose of this assignment is to have students begin thinking about the purpose, role, and literary features of magical realism in a novel. They will observe and analyze the way magical realism is used to describe the character, Rosa. Students will write a 3-5 page response to literature essay capturing the impact of magical realism.

Unit 5-Immigration:

Overview:

The immigration unit uses literary texts and techniques to study key issues in immigration including national/local policies, public opinion/perception, understandings about the U.S. Mexican border, socio-political reasons for immigration, the role of the media, social movements for immigrant rights, and diverse immigrant experiences within the United States. Latinos are changing the face of the nation; increasing rates of immigration, dramatic increases in the Latina/o population, and their projected growth in the years to come have created drastic demographic shifts. Some scholars have referred to this phenomenon as the "Browning of America."

The purpose of this unit is to analyze the controversial topic of immigration in the US. Many students may have deep personal connections and lived experiences of immigration. This unit helps students make sense of their own life experiences, identities, and issues of identity as children of immigrants or descendants of immigrants. In addition, it provides all students (immigrant and non-immigrant) the opportunity to learn about an issue at the heart of national debates and its role in shaping American society.

This unit explores Latino immigration issues through the use of literary nonfiction such as Sonia Nazario's *Journey* and Luis Alberto Urrea's *The Devil's Highway*. Through the reading, comprehension, analysis, and evaluation of literary nonfiction and the culminating research project, students will learn about the diaspora of immigrant experiences including immigration status and patterns, language, ethnic/racial identities, education/schooling, current socioeconomic circumstances, and social action

Essential Question:

What impact has historical and current U.S. immigration policy created the negative narrative construction of the immigrant, affected life in the borderlands?

Objectives:

Students will...

1. Examine the negative narratives of immigration/immigrants in the current political climate
2. Analyze the short and long term impact of historical and current immigration policies in the US
3. Explore the impact and understanding of homeland in the borderlands, both historical and current

Readings:

“Enrique’s Journey” Sonia Nazario (Novel)
Multiple Articles by Sonia Nazario (Expository readings)
Who is Dayani Cristal? (Film)
Who is Dayani Cristal? iBook
The Dream is Now (Film)
Harvest of Loneliness (Film)
“The Devil’s Highway” Luis Alberto Urrea (Novel)
Various other articles
“Homeland, Aztlan” Gloria Anzaldua
“Los Vendidos” Luis Valdez

Key Assignment:

Students will write a research paper on a topic related to immigration, or analyze the impact of immigration policy. Policies may be SB1070, Dream Act, or Operation Gatekeeper. Or students may seek to analyze historical immigration policies such as the Bracero Program, Operation Wetback, or the Mexican Repatriation Act. Some other immigration topic examples include: What are the problems with immigration? How has immigration influenced the shaping of America? What solutions would help drive reform? Students will enrich their research skills including through topic selection, narrowing focus, evaluating sources/references, developing a thesis and supporting evidence, and conducting research. Students will produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. Students will be asked to integrate and evaluate multiple sources of information (i.e., fiction, poetry, literary nonfiction, etc.). Students will develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on what is most relevant for their purpose and audience. Students will use technology, including the internet, to produce, publish, and update individual or shared writing products in response to ongoing peer/teacher feedback.

Unit 6-Autobiography:

Overview:

In this unit students will, as a culminating activity of the unit, write and deliver their own autobiographies to their class. Ralph Ellison in the first chapter of *The Invisible Man*, writes: “All my life I had been looking for something, and everywhere I turned, someone tried to tell me what it was. I accepted their answers too, though they were often in contradiction and even self-contradictory. I was naive. I was looking for myself and asking everyone except myself questions which I, and only I could answer.”

Before engaging in this culminating activity, students will read from the autobiographies of great social leaders, such as Cesar Chavez, Martin Luther King, Jr., Malcolm X, and others, looking for key ideas concerning their character, convictions, and ideas to rectify social injustice. They will read these texts critically, finding evidence to support their analysis of what the text says explicitly, and to make inferences from the text to interpret what is left unsaid. Students will determine what the major ideas of the text are and follow their development throughout the text, noting how they interact and coalesce to arrive at a complex and sophisticated understanding of the text. At this point, students will be able to explain how certain individuals, ideas, and events interact and develop throughout the text; in doing so they will deal with words and phrases found in the text, paying attention to the denotative and connotative meanings of words and how the author uses them to good effect. Students will also analyze and evaluate the text’s structure and how it contributes to the effectiveness of what the writer is saying. Finally, in determining the writer’s purpose, students will examine the rhetorical proofs—ethos, pathos, logos—and how they contribute to the text’s persuasiveness. How well students have analyzed and determined the meaning of an autobiography will be the measure of what they have critically understood about the author’s purpose; what they have learned about the author’s character, convictions, and ideas will contribute to the students’ own writing of their autobiographies.

Before students write their own autobiography, students will write a comparison essay in which they compare and contrast the ideas, the emotional impact, and the character found in the autobiographies, the logos, pathos, and ethos. Students will examine these aspects of the writers’ works through appropriate selection of evidence, persuasive arrangement of the arguments, and analysis. Key to the organization is writing a compelling thesis that sustains the comparison from the beginning to the end of the essay; ideas will be developed in succession that lead inevitably and succinctly to a resounding conclusion. Students will make use of graphics and other resources to aid in comprehension of their work. Throughout the essay there will be effective transitions, appropriate syntax, and well-chosen vocabulary to strengthen the essay’s overall cohesiveness. Students will use figures and tropes to manage and delineate the complexity of the topics covered; throughout the essay students will use academic language and an objective tone to analyze, evaluate, and generate new knowledge and perspective regarding the similarities and differences found in the autobiographies.

Students at the end of the unit will write their own autobiographies. Besides reading from the biographies of Chavez, King, Jr., and others, students will interview members of their families and create a family history. The reading, analysis, and comparison of the autobiographies, as well as the details of one’s family history which involve a rich background for students to draw from, will contribute to the student’s purpose in writing the autobiography—the student will be raising questions which only the student can answer—a true autobiography. Students will write their autobiographies about events and issues in their lives by using effective strategies, representative details and ideas, and well-structured and coherent sequences of events. Students will employ a variety of narrative strategies such as dialogue, pacing, description, reflection, different sequences of events, so as to develop and delineate their experiences, events, and characterizations. As the students develop sequences of events, they will interconnect them to establish a particular tone and arrive at a certain outcome. Throughout the autobiography, students will choose the right word, trope, figure, and sensory detail to portray vivid and concrete experiences, events, characterizations, etc., and make them genuine and moving. The conclusion of the autobiography must include reflections concerning all that has been brought up in terms of experiences and milestones in one’s life, and convey insights on the journey so far. In order to produce writing that fulfills the thesis through development, organization, and style, students must re-read their work, revise and strengthen their writing, and focus on what’s important in terms of the thesis or plan of the writing, as well as the needs of the audience in terms of clarity.

As part of the culminating activity of this unit, students will also deliver a presentation of their autobiography to the class. This will be a reflective narrative where the students discuss their personal experiences and all the issues and concerns that are involved in their lives. Students will have a point of view that they will uphold through the use of evidence and reasoning, organization, development, and style. Above all, students will deliver their autobiographies to an audience of their peers, and will work to do so with confidence and conviction, having practiced and rehearsed for the presentation. The audience will evaluate the speaker's presentation according to the speaker's point of view, reasoning, use of evidence and rhetoric, discovery of ideas, diction, emphasis, and tone.

Essential Question:

What makes a leader? Their impact to change and other resistance to that change.

Objectives:

Students will...

1. Analyze the impact of the leadership of Cesar Chavez, MLK Jr., or Malcolm X.
2. Examine the change each leader called for, and the resistance they faced.
3. Connect the teachings of each leader to life of the students and the social issues they currently face in society today

Readings:

"Cesar Chavez: Autobiography of la causa" Chavez, Cesar. U of Minnesota Press, 1975.

"The Autobiography of Malcolm X." Aboulafia, Anita J., and Alex Haley.

"The Autobiography Of Martin Luther King, Jr." Martin Luther King Jr.

Key Assignment:

Students will compare and contrast social leaders' Cesar Chavez and Malcolm X, and the means by which they fought and attained social justice. They will read an excerpt from Jacques E. Levy's Cesar Chavez: Autobiography of La Causa and Malcolm X's 1964 Speech at the Founding Rally of the Organization of Afro-American Unity.

Cesar Chavez states "We can remain nonviolent because people outside the movement by and large don't want violence. By remaining nonviolent in the face of violence we win them to our side and that's what makes the strength and we organize that strength to fight for change."

On the other hand, Malcolm X states,

"That's our motto. We want freedom by any means necessary. We want justice by any means necessary. We want equality by any means necessary. We don't feel that in 1964, living in a country that is supposedly based upon freedom, and supposedly the leader of the free world, we don't think that we should have to sit around and wait for some segregationist congressmen and senators and a President from Texas in Washington, D. C., to make up their minds that our people are due now some degree of civil rights. No, we want it now or we don't think anybody should have it."

Students will write a compare/contrast essay that analyzes and evaluates the leaders' seemingly conflicting point of views.

Unit 7-Chicana/o Literature in the 21st Century: K-12 Censorship, Resistance, and Victories:

Overview:

This unit will build upon the skills and content students have learned throughout the year culminating in a social

action project. Students will analyze and understand the power of writing and literature, and how it can be used as a call to social action. Students will understand the effects of policies banning ethnic studies and books written by Latino/a writers, and utilize literary and rhetorical techniques to respond to social issues. Students will write a persuasive letter that will evaluate the role of ethnic studies in U.S. schools, with an emphasis on Chicana/o Literature.

Students will evaluate the literary texts they have read throughout the year and make analytic connections to current events in the struggle for ethnic studies in K-12 schools. Students will assess the value of Chicana/o Literature within Ethnic Studies—a field, which redefines the lives, histories, literature, and experiences of people of color from their own perspectives. Students will learn about Arizona House Bill (HB) 2281, which banned ethnic studies in K-12 schools across their state. As a result, school districts boxed up and banned Latina/o, African American, Asian and Native American literary works including books by Jimmy Baca, Ana Castillo, Rudy Acuña, Simon Ortiz, Sherman Alexie, Matt de la Peña, Sandra Cisneros, Luis Alberto Urrea, and others. Students will explore the ripple effects the passage of this bill has caused including a renewed movement of resistance writings and the passage of ethnic studies curricula/courses in Los Angeles and San Francisco unified school districts.

Essential Question:

How does education impact the future of students and their community?

Objectives:

Students will...

1. Examine the historical events of 1968 East Los Angeles Walkouts, and the 2010 state legislature dismantling of the Mexican-American Studies Program in Tucson Arizona.
2. Learn the local history of the ethnic studies program in Coachella Valley Unified School District.
3. Create an educational plan to apply, compete, and transition to a four-year university

Readings:

“Walkout” (Film)

East LA Student Demands of 1968, Los Angeles Times

“Precious Knowledge” (Film)

Various Articles from the Desert Sun that share the history of Ethnic Studies in CVUSD and the educational history of CVUSD.

Key Assignment:

Students will write a persuasive letter that will evaluate the role of ethnic studies in U.S. schools, with an emphasis on Chicana/o Literature. Students will draw upon multi-media texts to analyze censorship, resistance, and victories in K-12 Chicana/o Literature/Ethnic Studies.

Students will analyze the personal writings blogs, and essays by banned authors responding to their works being banned and the social outcry across the nation. Students will assess how point of view or purpose shapes the content and style of a text. They will write cohesive arguments to support claims using valid reasoning, and relevant and sufficient evidence. Their persuasive letter will demonstrate informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content. Students will develop a specific purpose as a class or in groups for their letters (i.e., explain the importance of Chicana/o Literature, pass ethnic studies in a school district, raise awareness with or as acts of solidarity with high school students in other schools, etc.). Students will send their letters to local/national policy makers, state representatives, media outlets or community/school stakeholders.

Students will create an educational plan to prepare to apply four-year universities and prepare for that transition. Students will share this plan with their counselors, teachers, and parents. Students will reflect on their education

and analyze their current educational path.

Key Assignments:

Unit 1-Identity:

Key Assignment:

We have examined identity through the lenses of multiple authors. Gloria Anzaldua described identity as people living on, across and between borders, Rodriguez analyzed his role as a “scholarship boy” in a Mexican Catholic environment, Sandra Cisneros described moments of her childhood that linked her emotionally to her culture, and Cervantes wrote about her experiences of oppression and alienation in white America. Like the authors above, think back to a moment in your life that allowed you to have a deeper connection to your culture.

Write a 3-4 page personal narrative essay about one to two incidents (memory, conversation, observation, etc.) in your life that has made you conscious (aware) of your connection to your culture.

Your essay must include literary devices such as imagery, dialogue, and “show not tell” details. Manuscript requirements: Times New Roman, 12 size, double-space, and proper heading.

Identity Rubric:

	Beyond Standards	Meeting Standards	Approaching Standards
Process and Effort	Author clearly devoted lots of time and effort to the writing process (prewriting, drafting, reviewing, and editing).	Author devoted sufficient time and effort to the writing process (prewriting, drafting, reviewing, and editing).	Author devoted some time and effort to the writing process but was not very thorough. Does enough to get by.
Description	Author allows reader to take part in the incident; author masterfully uses imagery and show not tell language to describe incident.	Uses imagery and show not tell language to describe incident and convey emotion.	Uses imagery but could use more; some places could be “show” rather than tell
Dialogue	Dialogue brings characters to life and helps dramatize incident	Dialogue makes some contribution to characterization and helps dramatize incident	Dialogue is present but may need to be more effective. Dialogue may need to be punctuated correctly
Structure	No grammar/ mechanical errors; narrative flows and has a clear beginning middle and end. Manuscript requirements (MR) followed		

Unit 2-Historicizing Chicano Narrative/Fiction:

Key Assignment:

Students are creating a theme scrapbook to demonstrate their analysis of the themes in Rudolfo Anaya’s Bless me, Ultima. After creating their theme analysis, students will verbally narrate their finding in a class presentation.

[Handout for Scrapbook Assignment- Syms, Pics, and Scraps]

The Scrapbook: Rudolfo Anaya's Bless me, Ultima

We have analyzed the characters and symbols in Anaya's Bless me, Ultima. Every character and symbol is connected to one of the themes we have explored. I want you to "show me" that connection.

Think about the themes in Bless me, Ultima. Which one speaks to you? Which one is personal?

Theme: _____

Why does it speak to you:

After you choose a theme in the novel, choose a character or symbol that best exemplifies the theme. For example:

Theme	Symbol/Character
Loss of Innocence	Rosie's House
Coming of age	The Bridge
Forgiveness	Andrew and Antonio

Loneliness/ A sense of belongingness

School

In what ways does the theme of _____ connect to _____?

Now that you have your theme and symbol/character, I want you to create a scrapbook showing me the theme. Your scrapbook must show, define, and explain the theme you have chosen. I want you to use pictures, quotes from the novel, quotes you live by and experiences you have had to show me the theme.

After you complete your scrapbook, prepare a brief 3-5 minute presentation that explains your theme and symbols.

Scrapbook Requirements

- Creative title.
- Theme and Symbol must be visible on the cover page.
- Your scrapbook must be at least 5 pages (Including the cover page)
- Your scrapbook must contain illustrations of the theme/symbol/character (magazine cut-outs, personal pictures, drawings, internet pictures)
- You must incorporate textual evidence from the novel that shows the theme/symbol/character
- You must add your own personal twist: Why did you choose this theme? Why does it speak to you? Your scrap book must include an excerpt/memory of how you came to learn about this theme first hand.
- Your scrapbook must be visually appealing. It must be colorful and detailed. When looking at it, there should be no question about the time and effort put into the project.

Rubric:

	Beyond Standards	Meeting Standards	Approaching Standards
Content/Theme	Entire scrapbook revolves around one central theme that is highlighted by a unique and effective title.	Scrapbook revolves around a central theme that is highlighted by an effective title.	There are lapses in the connection between theme and the scrapbook. The scrapbook does not always illustrate the theme.
Aesthetics (Detail and Art)	Scrapbook is beautiful. Powerful symbols, images, quotes, and	Scrapbook is organized. Symbols, images, quotes, and explanations reflect	Scrapbook is somewhat organized. Symbols, images,

Presentation	<p>explanations reflect the theme. Scrapbook is neat and legible. Presenter speaks clearly and confidently. Makes eye contact, hardly needs to look at notes. Student is knowledgeable about the content of their scrapbook.</p>	<p>the theme. Presenter speaks clearly, makes eye contact and is not dependent on notes. Student is well versed in their theme and content.</p>	<p>quotes and explanations somewhat reflect the theme. There are some lapses in presenter's presentation, not always clear, makes some eye contact, and does not show enough knowledge on theme.</p>
Time & Effort	<p>Student clearly devoted a lot of time and effort to the project. Final product looks impeccable and is well thought out.</p>	<p>Student devoted sufficient time and effort to project. Final product looks good and is well thought out.</p>	<p>Student devoted some time and effort to project, but was not very thorough.</p>

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Unit 3-Poetry:

Key Assignment:

In order to prepare students to write a literary analysis on a poem or corrido, students will write a series of introductory paragraphs utilizing a précis format, which will facilitate writing a 5-7 paragraph literary analysis in the future. The following is an assignment students will complete after each reading of a poem or corrido.

[Handout]

Corrido Analysis (50 points)

Part I.

As you listen to the corrido, annotate the lyrics as you go. Pay close attention to tone, diction, rhyme scheme, imagery, and structure.

After listening and reading the corrido, read it again a second time and answer the following questions as best you can.

- 1) Corrido/Title: _____
- 2) What is the song about?

- 3) What is the perspective of the singer? In other words, what is their position?

- 4) Who is the audience?

- 5) Location and Time?

- 6) Who is the main character (s)?

7) What is the conflict?

8) How does the conflict reflect a social justice issue?

9) What literary devices/rhetorical devices are used in this corrido?

Part II.

In order to prepare you to write a 5-7 paragraph literary analysis, you must successfully write a solid introductory paragraph. Refer to the following précis structure to write your paragraph.

- Name of author [optional: a phrase describing author], genre and title of work [date and additional publishing information in parentheses]; a rhetorically accurate verb (such as "assert," "argue," "suggest," "imply," "claim," "demonstrate," etc.); and a THAT clause containing the major assertion (thesis statement) of the work.
- 2 An explanation of how the author develops and/or supports the thesis/purpose (STRATEGIES), usually in chronological order—always identifying the rhetorical mode(s) [ethos, pathos, logos] and literary devices employed.
 - 3 A statement of the author's apparent purpose follows (introduce with the infinitive "to").
 - 4 A description of the intended audience and/or the relationship the author establishes with the audience.

Précis Sentence Frames

- 1 In the poem/corrido (title in quotations), (author's full name) (suggests, argues, proposes, illustrates, etc. THAT (thesis or main idea of editorial) _____.
- 2 (Last name of author) supports his/her argument by first _____; s/he then _____; the author ends by _____. (may be variations).
- 3 The author's purpose is to (persuade, illustrate for, illuminate for, convince) the audience that _____.
- 4 (The author's last name) establishes a _____ relationship with the audience by _____. (Sentence 4 can focus on tone. You also may include info about the target audience in an earlier sentence, making this optional.)

Verb Bank: Here is a list of verbs that you might find helpful. It is not a required or exhaustive list. Remember that you must always strive to employ the most connotatively precise language possible.

abjures, advances, advises, advocates, articulates, asks, asserts, begs, beseeches, cajoles, cheers, chimes, clarifies, commands, complains, confides, conveys, counsels, crows, declares, decrees, decries, demands, describes, dictates, directs, discloses, displays, divulges, drones, elucidates, employs, encourages, entreats, espouses, evokes, exclaims, exhorts, explains, explicates, exposes, expounds, expresses, gripes, groans, grouses, grumbles, hails, hints, illuminates, illustrates, imparts, implies, implores, indicates, inquires, insinuates, instructs, intimates, invokes, justifies, laments, mandates, moans, mocks, muses, orders, pleads, ponders, pontificates, proclaims, pronounces, proposes, queries, rationalizes, recommends, recounts, relates, reports, requests, reveals, sighs, sings, snarls, sneers, states, submits, suggests, summons, utters, verbalizes, voices, wails, whimpers, whines, wields, wonder.

Unit 4-Magical Realism:

Key Assignment:

The purpose of this assignment is to have students begin thinking about the purpose, role, and literary features

of magical realism in a novel. They will observe and analyze the way magical realism is used to describe the character, Rosa.

Literature Circle Assignment
What is the purpose of Magical Realism?

Read chapter 1. “Rosa the Beautiful”, of Isabel Allende’s House of Spirits.

As you read, pay attention to Rosa’s character. How does Allende describe her? What role does she play? What aspects of magical realism are found in Allende’s description of Rosa and in Rosa’s death? Ultimately, what purpose does magical realism play in the life and death of Rosa the Beautiful?

In your group, you will read the chapter and create a poster that illustrates Allende’s use of magical realism in describing Rosa. Your poster must include the following:

- A creative title
- A quote from the text that shows us an example of magical realism
- A statement that explains the quote and how it relates to Allende’s purpose (What purpose does magical realism play in the life and death of Rosa the Beautiful?).
- A symbol/picture that illustrates magical realism/ description of Rosa.

Literature Circle Roles:

Reader/Presenter: This person will read the text to their group. Also, this person will present the group’s findings to the entire class.

Scribe/quote seeker: This person will find the quote that will be used on the poster and is responsible for the statement that comes with it. This person will also write on the poster.

The Artist: This person will draw or print the illustration and it explain how it symbolizes Rosa and/or magical realism. Students must be ready to present your poster to class.

Unit 5-Immigration:

Key Assignment:

Students will write a research paper on a topic related to immigration. Some examples include: What are the problems with immigration? How has immigration influenced the shaping of America? What solutions would help drive reform? Students will enrich their research skills including through topic selection, narrowing focus, evaluating sources/references, developing a thesis and supporting evidence, and conducting research. Students will produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. Students will be asked to integrate and evaluate multiple sources of information (i.e., fiction, poetry, literary nonfiction, etc.). Students will develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on what is most relevant for their purpose and audience. Students will use technology, including the internet, to produce, publish, and update individual or shared writing products in response to ongoing peer/teacher feedback.

RESEARCH ESSAY RUBRIC

<u>Criteria</u>	<u>Possible Points</u>
Title	5
<input type="checkbox"/> Essay has a title (centered) that is creative and thought provoking	
Introduction and Thesis	8
<input type="checkbox"/> Introductory paragraph contains a thesis statement, which is usually the last sentence. <u>UNDERLINED!</u>	
Evidence/Content/Ideas	30
<input type="checkbox"/> Each body paragraph is unique and does not repeat the same information.	
<input type="checkbox"/> Utilizes evidence to interpret findings and support argument	
<input type="checkbox"/> Essay is supported with evidence from research and examples. Author uses connecting words:	

- For example,
 - For instance,
 - Additionally,
 - However,
 - Although,
 - Furthermore,
- Essay contains original ideas, connecting prior knowledge, synthesizing research.

Citations

- Demonstrates use of credible sources 30
- Parenthetical citations are used correctly within the text of the essay.
- Works cited page is properly formatted.

Grammar/Spelling/Structure

- Paper is written in formal, 3rd person. Do not use I, my, me, or you.
Example: ~~I believe that~~ one of the solutions to drive immigration reform is.... 20
- Proper grammar and spelling
- Paper is correctly typed, 12 point font, with 1 inch margins.
- Proper paragraph structure/No spaces

Conclusion

- Compelling, thoughtful conclusion, restating the thesis and coming up with a possible solution or asking remaining questions. 7

TOTAL: 100

Unit 6-Autobiography:

Key Assignment:

Students will compare and contrast social leaders’ Cesar Chavez and Malcolm X, and the means by which they fought and attained social justice. They will read an excerpt from Jacques E. Levy’s Cesar Chavez: Autobiography of La Causa and Malcolm X’s 1964 Speech at the Founding Rally of the Organization of Afro-American Unity.

Cesar Chavez states “We can remain nonviolent because people outside the movement by and large don’t want violence. By remaining nonviolent in the face of violence we win them to our side and that’s what makes the strength and we organize that strength to fight for change.”

On the other hand, Malcolm X states,

"That's our motto. We want freedom by any means necessary. We want justice by any means necessary. We want equality by any means necessary. We don't feel that in 1964, living in a country that is supposedly based upon freedom, and supposedly the leader of the free world, we don't think that we should have to sit around and wait for some segregationist congressmen and senators and a President from Texas in Washington, D. C., to make up their minds that our people are due now some degree of civil rights. No, we want it now or we don't think anybody should have it."

Students will write a compare/contrast essay that analyzes and evaluates the leaders’ seemingly conflicting point of views.

Compare/Contrast Essay—Rubric

<u>Requirement</u>	<u>Standard</u>	<u>Points Possible</u>
Topic/Position	--Compelling title that introduces topics that will be compared throughout the essay	25

	--Thesis that introduces both topics -- <u>Thesis that is underlined</u>	
	--Introduction briefly states differences and similarities	
	--Clear beginning, middle, and end	
Structure	--The paper breaks the information into whole-to-whole, similarities-to-differences, or point-by-point structure. Paper follows a consistent order when discussing comparison.	25
	--Provides reasoning and support for his/her argument	40
Reasoning/Support	--Supports reasoning with evidence	
	--Elaborates on differences and similarities	
	--Has proofread carefully for word and sentences errors	10
Grammar/Mechanics	--Used proper citations and works cited page if research was needed	
TOTAL		100

Unit 7-Chicana/o Literature in the 21st Century: K-12 Censorship, Resistance, and Victories:

Key Assignment:

Students will write a persuasive letter that will evaluate the role of ethnic studies in U.S. schools, with an emphasis on Chicana/o Literature. Students will draw upon multi-media texts to analyze censorship, resistance, and victories in K-12 Chicana/o Literature/Ethnic Studies.

Students will analyze the personal writings blogs, and essays by banned authors responding to their works being banned and the social outcry across the nation. Students will assess how point of view or purpose shapes the content and style of a text. They will write cohesive arguments to support claims using valid reasoning, and relevant and sufficient evidence. Their persuasive letter will demonstrate informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content. Students will develop a specific purpose as a class or in groups for their letters (i.e., explain the importance of Chicana/o Literature, pass ethnic studies in a school district, raise awareness with or as acts of solidarity with high school students in other schools, etc.). Students will send their letters to local/national policy makers, state representatives, media outlets or community/school stakeholders.

Persuasive Letter

Write a persuasive letter to the State of Arizona persuading them to repeal the law HB 2281, which bans ethnic studies in K-12 public schools and bans books written by Latin American and other authors of color.

Remember, your letter must include: (1) a hook, (2) a thesis that responds directly to the prompt, (3) evidence that supports your thesis (e.g., notes you've taken in my class), (4) a counter-argument, (5) a rebuttal, (6) and a concluding statement.

For example, you may begin your letter like this:

Dear Arizona Board Members:

More often than not, students do not see themselves in the curriculum that is being taught to them... (Hook)
 Arizona should put a stop to HB2281, the banning of ethnic studies and books written by Latin American authors, because (Thesis)

Persuasive Letter– Rubric

<u>Requirement</u>	<u>Standard</u>	<u>Points Possible</u>
Introduction/ Position	-Compelling introduction of the topic - Takes a clear stance on an issue and provides a rationale -Provides an overview of the issue	25
Evidence/Support	-Provides convincing, abundant, relevant, and accurate evidence. -Fully and clearly addresses the opposition, effectively and insightfully addresses counter-claims -Analysis is clear and demonstrates understanding of the issue.	40
Organization/ Structure	-reasoning is presented in a logical order -well developed paragraphs -strong closing statements summarizing their position	25
Grammar / Mechanics	-Has proofread carefully for word and sentence errors	10
TOTAL		100

Instruction Methods and/or Strategies:

The class will include a variety of instructional methods designed to help promote student learning, achievement, and engagement. We will use direct instruction, discovery, collaborative group work, independent work, and problem based learning. Each of the different types of methods will be targeted to areas we feel they will be most effective.

Students will work in a number of settings, individually, in pairs, in triads, in small groups, and in whole group. Each will be structured to provide a positive learning environment, along with a variety of other instructional methods and strategies, such as:

- Use of multimedia to engage students film adaptations, short films, documentaries, web-based activities, and other media that focus on delivering visual literacy information to the students. Students watch examples of films throughout the course to internalize themes relevant to units of teaching and discussion.
- In class writing drills to improve the students' writing and brainstorming ease.
- Group and whole-class discussions to foster communication and deepen understanding.
- Direct and explicit instruction, including modeling of writing techniques and analysis application.
- Group work (whole and small) to foster collaboration and discussion of concepts and literary works, and to encourage students to learn from each other.

- Oral presentations preparing students to speak confidently and coherently.
- Structured questions to address specific components of literature, writing, film, and comprehension.
- Peer editing to foster growth and confidence in the craft of writing.
- Literary analysis journals to develop analytical and critical thinking skills.
- On-line research to uncover background information and assess credibility of sources.

Power-Point or Prezi presentations to deliver material alongside lecture format, for review, and for student presentations.

Group work and peer tutoring:

Collaborative group work will be used throughout the course. Collaborative group work is instruction where students work together to explore different topics and ideas found . During collaboration, the teacher will give the students a problem or situation they are to work on together. The teacher will then go from group to group offering assistance in the form of clarifying instructions and asking leading questions or posing thought-provoking ideas. The teacher is not offering answers or solutions to students, but rather encouraging the group to use each other as their resources and sounding boards. Collaborative group work will be used usually after a topic has been introduced and the students have some comfort with it. It will also be used to help struggling students get up to speed by giving them another entry point to the material (besides the teacher). This group work furthers the goal of teaching the students problem solving by not allowing them to rely on the teacher for answers or solutions.

Students will be assigned a job that will alternate within each group activity so that they are exposed to all positions. Students will be assigned to be a Clarifier, a Questioner, a Summarizer, or a Planner. A Clarifier will need to look at words and phrases that the group may not understand. They will need to find all the essential words and use resources such as other group members, their textbook, thinking maps, and vocabulary on walls. A Questioner will ask questions to the group such as “What do we need to find out? What information do we need from this problem? Is there any information we do not need?” A Summarizer will summarize the purpose of the problem and how they inferred the purpose. The Planner will explain what steps will need to be followed and will use words such as first, next, then, in addition, and etc.

Individual discussion to quickly assess individual learning:

As a large portion of class time will be spent in collaborative activities, it is important for students to also be able to work independently. Either during the discovery or practice portion of the day students will be required to analyze the reading(s) on their own. The premise is that students become so dependent on other members of the class for the analysis of reading(s), that it robs them of the opportunity to develop their own critical thinking. During independent time the teacher will walk around the room observing and assisting each student as they work on the reading(s). Some may need more assistance than others and this is the appropriate time for this to occur.

Project-based Learning:

Project-based learning will be used to help students understand how the Ethnic Studies theoretical framework can be used to model, understand and solve real world situations. Project-based learning focuses on students learning about a topic through the experience of problem solving. This learning method will be used after a topic has been introduced and students have had a little time to work with it. Project-based learning is also another entry point for students to practice their problem solving skills. It gives them the opportunity to approach a situation, analyze it, and then apply their prior learning from English, Social Studies and other areas of study and life. Further, it allows them to contextualize Ethnic Studies within their everyday life. The teachers will be required to provide a relevant problem to solve, connect it to the material being learned, and provide clear instructions.

Direct instruction:

Direct instruction is used to introduce new information or a new topic, and to set the stage for discussion. Teachers also model effective ways to understand and analyze the course material utilizing a variety of instructional methods (i.e close reading, critical reading strategies, etc.)

Think Pair Share:

In many instances a mixture of explicit and implicit teaching are employed. For example, a teacher poses a question based on the literature, film, or historical document, students are then instructed to think about it, write something down, and then share out with a partner before whole group discussions. Students are given the opportunity to add on or question a response to deepen the class discussion.

Communication:

Communication both orally and in writing to help students internalize the concepts learned in the literature, academic research, and historical documents learned in the course by using academic language. This is especially crucial for English language learners. The process of writing an explanation requires students to think deeply about concepts in order to be able to describe it in words.

Students will also have to explain their findings and conclusions in writing. Students will practice writing to demonstrate their academic understanding of the concepts and ideas learned in the course. They will describe not only their findings and conclusions gained from the readings, but also synthesize their application to real-world scenarios. The writing not only helps the student clarify their thinking, but it also helps the teacher assess student understanding and where gaps are present in student thinking.

English Learner Strategies:

To help second language students, teachers employ Quality Teaching for English Learners (QTEL) strategies to build understanding of problem situations while lifting the academic language. Although these strategies are specified for English Learners, they benefit all students. Strategies such as round-robin to ensure equal voice, jigsaws to allow for differentiation, collaborative posters to extend the learning, and double-entry journals are some examples. Although other strategies may be employed as needed such as:

- Visual and graphic descriptions of problems
- Thinking Maps
- Explicit and repeated instruction
- Socratic discovery
- Hands-on projects and experiential learning
- Interactive online lessons and projects using the iPad

Real Life Problems:

Students will be given real life problems that require students to use multiple disciplines and research methods to solve or find a solution. Students are given the opportunity to explore relationships, make conjectures, test the conjectures, explore real-life data, and make connections. Students make connections between and among representations, (e.g., between quantitative and qualitative data). They make sense of problems together and interpret answers. Stamina in problem solving is built through increasing complexity of the tasks.

Assessments Including Methods and/or Tools:

1. Formative Assessment: Essays will be completed after every unit to assess student understanding of the material learned and where gaps are present in student thinking.
2. Performance Assessment: students will work in groups to create a project based assignment where they will be asked to analyze, problem solve, experiment, make decisions, predict, cooperate with others, present orally and technologically, and produce a product that addresses real-life community issue.
2. Observational Assessment (every day, several times a day): students are asked to participate, read and analyze literature/historical documents/academic research, discuss reading, and explain their

learned knowledge to the class.

4. Project-based Assessments: Students are asked to work together to connect the units learned into a cohesive whole. These projects are usually based upon practical situations and require interpretations so students might better grasp how the pieces fit into the larger whole.

5. Traditional Assessments: Students will be given regular intra-unit quizzes and end of unit exams (multiple choice and written). A longer final will culminate at the end of each semester to gauge students' long-term understanding (multiple choice and written).

6. Group assessments: Students will analyze, problem solve, experiment, make decisions, cooperate with others, present orally and/or produce a product (sometimes a written report) throughout each unit.