

ATTACHMENT 5

ELA

Unit

Grade 11 “Coming to America”

Grade 12 Assessment

Lean Tech Academy English Language Arts Curriculum Overview

"To become college and career ready, students must grapple with works of exceptional craft and thought whose range extends across genres, cultures, and centuries. Such works offer profound insights into the human condition and serve as models for students' own thinking and writing. Along with high-quality contemporary works, these texts should be chosen from among seminal United States documents, the classics of American literature, and the timeless dramas of Shakespeare. Through wide and deep reading of literature and literary nonfiction of steadily increasing sophistication, students gain a reservoir of literary and cultural knowledge, references, and images; the ability to evaluate intricate arguments; and the capacity to surmount the challenges posed by complex texts." (CCSS)

The scope and sequence of English/Language Arts for Lean Tech Academy students allows for a literary experience that provides not only a global viewpoint but an opportunity to exam United States literature and literary nonfiction within that perspective lens. Throughout each unit of study students will be required to focus on literary techniques often associated with poetry or fiction as well as study United States documents of historical and literary significance. Each unit of study will require students to be engaged in deep conversations, as well as reading and writing about the big ideas. Students will engage in inquiry of the big idea based on essential questions supported by a range of complex texts and research.

The study of one Shakespearean play will be required per course. In addition, excerpts of a Shakespearean play maybe used to enrich the study of complementing text or to conduct a close reading with the intent of digging deeper.

Literature selections provided in the Lean Tech Academy Scope and Sequence are based on the Houghton-Mifflin Harcourt *Collections* grades 9-12 series and are intended to be instructional tools for teaching the CCSS standards. In essence, the Lean Tech Academy English/ Language Arts Program will offer students a rich and diverse understanding of literature that will help prepare them for college and future careers.



Curriculum Framework

School: Lean Tech Academy Content: English Language Arts/American Literature Grade 12 Tool:
Houghton-Mifflin Harcourt Collections 2015 College Prep and Honors

aCommon Core State Standards Alignment	Timeline (range in days)	Concepts/Big Ideas	Essential Questions	Assessment
Unit One: Chasing Success (College Prep/Honors)				
RI 2 RI 7 RL 3 RL 7 RL4 RL5 W 4 SL 1 SL4 SL5 SL6 SL 2a L1a L3	4 weeks /30 days	What sacrifices must be made in order to be successful?	How do we analyze the development of two or more central ideas within a text?(RL 2) How do we evaluate an author's claims, reasons or evidence in a given text? (RI 5) What are the elements of drama?((RL7,4,5)	Marita's Bargain" by Malcolm Gladwell Determine central ideas and integrate and evaluate information in an essay Cite textual evidence excerpt from Kewauna's Ambition by Paul Tough Identify two central ideas , by determining the topic of the text and analyzing details within the text, "Don't Eat Fortune's Cookie" by Michael Cite text evidence to support inferences in text "A Right to Choose Single-Sex Education" by Kay Bailey Hutchinson and Barbara Mikulski Evaluate the author's claim ,reasons, or evidence In a given essay Cite evidence from the text. The Secret to Raising Smart Kids" by Carol S. Dweck Cite text evidence to support inferences in the text <u>Other Assessments</u> Collaborative discussions/group projects HMH Selection tests HMH Performance-based tests Writing Prompt: Argumentative Essay Debate an Issue



Curriculum Framework

School: Lean Tech Academy Content: English Language Arts/American Literature Grade 12 Tool: Houghton-Mifflin Harcourt Collections 2015 College Prep and Honors

Unit One: Honors (Additional Readings) Ile by Eugene O'Neill (drama) COMPARE TEXT AND MEDIA: Media Versions of Ile Ile composed by Ezra Donner (opera) Ile By Mystic Seaport Theater (production image)	Assessment Ile by Eugene O'Neill Analyze the elements of drama pertaining to conflict symbols, in the text COMPARE TEXT AND MEDIA: Media Versions of Ile Ile composed by Ezra Donner (opera) and Ile By Mystic Seaport Theater (production image) Analyze the operatic interpretation of the drama ,Ile <u>Other Assessments</u> Collaborative discussions/group projects HMH Selection tests HMH Performance-based tests Writing Prompt: Argumentative Essay Debate an issue
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Unit Two: Gender Roles (College Prep/Honors)				
RI2 RI2 RI4 RI5 RI6 RL5 W 4 SL 1 SL4 SL5 SL6 SL 2a L1a L3	4 weeks /30 days	How and why has gender roles evolved over time?	How do we analyze the structure of a narrative poem? (RL4,5) How do we analyze an author's point of view in an essay? (RL 6,4) How do we summarize informational text? (RI1,2,3) How do we analyze an author's argument within a given text? RL 4,5,6)	Bath's Tale" from The Canterbury Tales by Geoffrey Chaucer Analyze the narrator and the frame-story structure of a narrative poem News Coverage of a Women's Rights Campaign Summarize and compare textual information presented in the article. Cite textual evidence "In a Scattered Protest, Saudi Women Take the Wheel" by Neil MacFarquhar and Dian Salah Emer and "Saudi Women Defy Driving Ban" Summarize the main ideas of a news article. Analyze ideas and events and integrate and evaluate information "The Men We Carry in Our Minds" by Scott Russell Sanders Determine an author's point of view about a complex subject and determine the central ideas of an essay "A Vindication of the Rights of Woman" by Mary Wollstonecraft Analyze arguments and rhetorical devices in an argument Other Assessments Collaborative discussions/group projects HMH Selection tests HMH Performance-based tests Writing Prompt :Informative essay Group discussion



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Common Core State Standards Alignment	Timeline (range in days)	Concepts/Big Ideas	Essential Questions	Assessment
Unit Three: Voices of Protest (College Prep/Honors)				
RL3 RL4 RL6 RI 1 RI 6 RI 9 RI 10 W9b L3 L4b SL 1 SL4 SL5 SL6 SL 2a	4 weeks /30 days	What are the dangers of remaining neutral?	How do we delineate and evaluate an author's argument?(RL 4,5,6) How Evaluate the author's claim ,reasons, or evidence in a given essay(RI5,6) How do we determine the meaning of words and phrases as they are used in a text? (RL4)(RI 4) What is the impact of word choice on meaning and tone in a poem?(RL4)	“Speech on the Vietnam War, 1967” by Martin Luther King, Jr. Delineate and evaluate an argument as well as determine connotative meanings of the language used “People and Peace, not Profits and War ”by Shirley Chisholm Analyze arguments and rhetorical devices in argument Cite textual evidence. from The Crisis by Thomas Paine and from Civil Disobedience by Henry David Thoreau Analyze foundational documents and delineate and evaluate arguments “The Clan of One-Breasted Women” by Terry Tempest Williams Analyze cause and effect and the text evidence to support inferences “A Modest Proposal” by Jonathan Swift Analyze satire and its historical context Other Assessments Collaborative discussions/group projects HMH Selection tests HMH Performance-based tests Writing Prompt: Literary Analysis Write a satire



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Common Core State Standards Alignment	Timeline (range in days)	Concepts/Big Ideas	Essential Questions	Assessment
Unit Four Seeking Justice, Seeking Peace (College Prep/Honors)				
RL3 RL4 RL1 RL6 RI7 RI5 W9b L3 L4b SL1 SL4 SL5 SL6 SL 2a	4 weeks /30 days	Does revenge bring peace?	How do we analyze the development of two or more central ideas within a text? (RL1,46) How do we determine the meaning of words and phrases as they are used in a text? How does word choice affect meaning and tone?(RL4) What are the elements of drama?(RL73.5)	“Blocking the Transmission of Violence” by Alex Kotlowit Analyze ideas and events developed in the text and draw conclusions Nobel Peace Prize Acceptance Speech by Wangaa Mathari Determine central ideas and integrate and evaluate information in a speech Cite textual evidence Hatred” by Wistawa Szymborska Determine the figurative meanings of words and phrases as they are used to personify an idea <u>Other Assessments</u> Collaborative discussions/group projects HMM Selection tests HMM Performance-based tests Writing Prompt: Literary Analysis Present a speech



Curriculum Framework

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Unit 4 Honors: Additional Reading

The Tragedy of Hamlet by William Shakespeare
(drama)

from Hamlet
(excerpt)

The Tragedy of Hamlet
by William Shakespeare

Analyze Language: Soliloquy in a Shakespearean play
Analyze Drama Elements: Conflict

from Hamlet

Analyze Elements: of Conflict

Other Assessments

Collaborative discussions/group projects

HMH Selection tests

HMH Performance-based tests

Writing Prompt: Literary Analysis

Present a speech



Curriculum Framework

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Common Core State Standards Alignment	Timeline (range in days)	Concepts/Big Ideas	Essential Questions	Assessment
Unit Five: Taking Risks (College Prep/Honors)				
RL 1 ,RL 3 RL4 RL5 RL7 W 4 SL 1 SL4 SL5 SL6 SL 2a L1a L3	4 weeks /30 days	Why do people take risks?	What are the characteristics of an epic poem?(RL 3,4,7) How do we analyze an author's argument within a given text?(RI 4,5) How do we make inferences and draw conclusions in informational text (RI 1)	from Beowulf (epic poem) and from Beowulf translated by Burton Raffel (excerpt) Analyze characteristics of epic and oral poetry “Explosion of the Space Shuttle Challenger: Address to the Nation” by Ronald Reagan Determine the author’s purpose and delineate and evaluate an argument “The Mosquito Solution” by Michael Specter Support inferences and draw conclusions based on the scientific article “Are Genetically Modified Foods Scary?” by Paloma Reyes Summarize the scientific text and analyze the author’s arguments <u>Other Assessments</u> Collaborative discussions/group projects HMH Selection tests HMH Performance-based tests Writing Prompt: Literary Analysis Present a speech



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Common Core State Standards Alignment	Timeline (range in days)	Concepts/Big Ideas	Essential Questions	Assessment
Unit Six	Finding Ourselves in Nature (College Prep/Honors)			
RI 7 RL4 RL2 SL 5 RI 9 SL 1 SL4 SL5 SL6 SL 2a L1a L3	4 weeks /30 days	What can one learn through encounters with nature?	How does an author use figurative language, word connotation, syntax, and sentence style to convey meaning? (RL4) How do we analyze the development of two or more central ideas within a text?(RL 2) How do we evaluate multiple sources of information presented in different media or formats(RI7)	“Living Like Weasels” by Annie Dillard Discuss the impact of word choice syntax, and figurative language on the author’s purpose “Local Deer” by Louise Erdrich Analyze how the author uses the power of language to convey meaning in the text. Cite textual evidence “Wild Peaches” by Elinor Wylie and “Spring and All” by William Carlos Williams Demonstrate knowledge of foundational works of American Literature “Pastorals” by William Carlos Williams and Jennifer Chang Analyze how an author’s choices concerning structure contribute to meaning and aesthetic impact. Cite textual evidence. Being Here: The Art of Dan Horgan directed by Russ Spencer Evaluate and integrate visual information based on the medium



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				Dwellings” by Linda Hogan Make inferences about the author’s ideas. Cite textual evidence, <u>Other Assessments</u> Collaborative discussions/group projects HMH Selection tests HMH Performance-based tests Writing Prompt: Narrative Essay
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Unit 1 - Grade 11: Coming to America

Collection #1: Coming to America		Collection Performance Task: Write an Argument Common Core Assessment Task: Argumentative Writing Portfolio Assignment: Argumentative Writing		
Collection #1 Vocabulary: adapt, coherent, device, display, dynamic				
Key Learning: What do we learn about a time period through its literature?				
Unit Essential Question/s: What effect does the structure of a text have on an author's argument? (RL5) How do individuals, ideas or events develop over the course of the text? (RI30) How do writers use time, setting, and theme to develop plot? (RL2,3) How does immigration change American and how does America change those who come here?				
Reading Selection/Feature Title	Writing	Speaking and listening	Language	Assessment
ANCHOR TEXT: from <i>Of Plymouth Plantation</i> by William Bradford (historical account)	Write an argument	STRATEGY: Archaic Vocabulary L 1a, L 1b VOCABULARY (Tier 3): divers, sundry, succor, tender, sentinel, circulate, rendezvous, patent	Active and Passive Voice L 3a Dependent (or Subordinate) Clauses L 3a	Determine Central Ideas RI 2, RI 5 Analyze Foundational Texts: Historical Accounts RI 9
CLOSE READER: <i>The General History of Virginia</i> by John Smith (historical account)				
"Coming of Age in the Dawnland" from 1491	Determine the Meaning of Words and Phrases RI 1, RI 4	STRATEGY: Specialized Vocabulary	Dependent (or Subordinate) Clauses	Writing Activity: Argument W1

by Charles C. Mann (history writing)	Determine Author's Purpose RI 1, RI 6	RI 10, L 4c, L 6 VOCABULARY (Tier 3) project, settlement, divergence, ferment, regimen, defection, stoically	L 3a	p. 33
from <i>The Tempest</i> by William Shakespeare (drama)	Support Inferences: Draw Conclusions RL 1 Analyze Language RL 4	none	none	
COMPARE TEXT AND MEDIA Media Versions of <i>The Tempest</i>	Analyze Interpretations of Drama RL 7	none	none	
<i>The Tempest</i> (1980) by BBC Shakespeare (film)				
"Balboa" by Sabina Murray (short story)	Determine Themes RL 2 Analyze Structure: Flashback and Flash Forward RL 3, RL 5	STRATEGY: Context Clues L4a, L VOCABULARY (Tier 3): pristine, supplant, protrude, provision, discord, distinction, cede	none	

"Blaxicans' and Other Reinvented Americans" by Richard Rodriguez (argument)	Analyze and Evaluate Structure: Argument RI 5 Determine Author's Purpose: Irony RI 6	STRATEGY: The Latin Prefix <i>circum-</i> L 4a, L 4b VOCABULARY (Tier 3): cull, factor, predominant, ascendency, denote, circumvent	Using Colons Effectively L2, L 3a	Writing Activity: Evaluation W 2b p. 94
CLOSE READER:				

"Mother Tongue" by Amy Tan (essay) See Acquisition lesson DRP					
"New Orleans" by Joy Harjo	Analyze Language: Free Verse RL 1, RL 4 Determine Themes RL 1, RL 2	none	none		
CLOSE READER: "Indian Boy Love Song" by Sherman Alexie (poem)					

Time Frame: Four Weeks/30 days

Key Learning: What do we learn about a time period through its literature?			
Unit Essential Question/s: What effect does the structure of a text have on an author's argument? (RL5) How do individuals, ideas or events develop over the course of the text? (RI30) How do writers use time, setting, and theme to develop plot? (RL2,3)			
Reading	Writing	Speaking & Listening	Language
ANCHOR TEXT:	Argumentative Writing		Active and Passive Voice L 3a

from <i>Of Plymouth Plantation</i> by William Bradford (historical account)				Dependent (or Subordinate) Clauses L 3a
Vocabulary	Vocabulary	Vocabulary	Vocabulary	Vocabulary
	STRATEGY: Archaic Vocabulary L 1a, L 1b			Context clues
Determine Central Ideas RI 2, RI 5 Analyze Foundational Texts: Historical Accounts RI 9	VOCABULARY: divers, sundry, succor, tender, sentinel, circulate, rendezvous, patent	Assessment		
Content Area Connections (H/SS and S/T)				

Acquisition Lesson Plan
Concept:
The development of multiple central ideas
"The Mother Tongue"

Author Name(s): Bonnie Albertson, Ann Lewis, Aleta Thompson [piloted at Laurel and Glasgow high schools, regular and special education.

Grade: 11/12

Time Frame: 2 (90 minute) - 3 (50 minute) class periods

Pre-requisite(s):

- Students know how to identify and distinguish between topic, main/central idea and supporting details (topic

- + details = central idea). Students are familiar with basic genre concepts for informational texts, in this case, personal essay or essay of reflection

Common Core Standard(s): RI.11-12.2

Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide and objective summary of the text.

Essential Question:

How do authors develop two or more central ideas over the course of an informational text, having these central ideas interact and build on one another to provide a complex analysis of a topic or idea?

What do students need to learn to be able to answer the Essential Question?

Assessment Prompt (AP) #1: Describe or graphically represent the relationship between central ideas and specific details.

Assessment Prompt #2: Recognize modes of development within a text passage.

Assessment Prompt #3: Identify the rhetorical functions or purposes within a text passage.

Assessment Prompt #4: Determine multiple central ideas in an informational text

Activating Strategy:

I Key Vocabulary Words to Preview:

- Rhetorical function or purpose: to provide

concept “broken,” have students complete a Frayer Diagram or concept map (see Attachment 1). Have students compare their preliminary diagrams with a partner, making any revisions or additions they may wish. Tell students to put their diagrams away, but to put them someplace where they can easily find them later, to be used at the conclusion of the lesson.	background, examples, explanation, analysis, or commentary • Mode of development: exposition, narrative • Central ideas (difference between central/main idea and “topic”) • Specific details
Teaching Strategies: • Collaborative Pair; Numbered Heads; Mini-Role Plays; Turn and Talk; Pairs Squared; Multiple Readings of text for different purposes	
Graphic Organizer(s): • Frayer Diagram (or concept map) for the concept “broken” (Attachment 1) • What Do You Know About the Speaker? Organizer (Attachment 2) • Organizer for Analyzing Central Ideas Which Interact Within an Informational Text (Attachment 6)	
Materials Needed: • Frayer Diagram (or concept map) for the concept “broken” (Attachment 1) for each student • What Do You Know About the Speaker? Organizer (Attachment 2) for each student • Organizer for Analyzing Central Ideas Which Interact Within an Informational Text (Attachment 6) for each pair of students • Assessment Prompt #1 (Attachment 5) for each student • “Mother Tongue” by Amy Tan (Attachment 4) for each student • Informational text passage providing background information about Amy Tan (Attachment 3) for each student	

Instruction:

1. Show a clip from a movie or television sitcom (Suggestion: *Modern Family* or *Big Bang Theory*. Both series have non-native speakers whose accents occasionally cause misunderstandings or are the subject of scorn/laughter. See "Gloria has enough!" [*Modern Family*] <http://www.youtube.com/watch?v=QH53FJ4yOr0> or "Howard's Indian Accent" [Raj from *Big Bang Theory*] <http://www.youtube.com/watch?v=Wav-mP9EUMc&feature=related>) Have students suggest why the listener was confused or responded the way he/she did. Ask students discuss the following question: What assumptions does the listener make because of the non-native speaker's use of the English language?
2. After discussing the misperception(s) which occurred in the video clip, invite students to share situations that they may have personally encountered or observed in which a person's spoken language impacted the reactions of listeners and the outcome of a conversation.
3. Next, have students meet in Collaborative Pairs and number themselves **1** and **2** (Numbered Heads). Label half of the pairs in the classroom as **A**, and half as **B**.
4. Distribute the *What Do You Think You Know About the Speaker?* role play sheet (see **Attachment 2**) to the Collaborative Pairs. "A" pairs will do the section labeled A1 and A2; "B" pairs will do the section labeled B1 and B2.
5. Have students read the description of the scenario at the top of their Role Sheets. Explain that this scenario sets the stage for the small portions of dialogue that appear in each of the boxes on the handout. Direct each student to think about how he/she might use his/her voice to role play the person speaking in the numbered block which corresponds to the Numbered Head.
6. Explain that each of them will be "role playing" the speaker in his/her block by reading aloud that version of a conversation to his/her partner. As the collaborative partner listens, he/she should write down in the block below that version of the conversation the impressions he/she has from the "role play." The response should answer the question, "What do you *think* you know about the speaker based on what you read/heard?" Direct **1s** and **2s** to take turns reading and responding.

Teacher Note: for small classes, # 4-7 can be simplified.

7. Have the Collaborative Pairs share with one another their assumptions about these two speakers from the Role Sheet.
8. Next, ask students to listen as you read aloud paragraphs 10 – 13 of “Mother Tongue” by Amy Tan (see **Attachment 4**, but do not distribute to students yet). Tell students nothing about the author, her heritage, or any background to this piece of text. Explain that they will be hearing the same pieces of conversation they just “role played,” but this time they will be hearing them together in a particular context. Ask them to listen to determine what the central idea of this small portion of the text might be based on the specific details they hear. Remind students that details allow the reader/listener to draw an inference, which will help them determine the central idea (topic + details = central idea).
9. Read aloud this portion of “Mother Tongue,” dramatically portraying both the speaker and her mother as described by Tan.
10. Have students Turn and Talk to their partners to discuss what they heard and come to consensus about what they believe the central idea of this portion of text is based on these details (e.g., A person’s use of language can impact how others react to him/her*). Then ask students to write the central idea in the designated place at the bottom of their Role Sheets. ***Teacher note:** students should know (prerequisite) that the central idea is not “non-native speakers” or similar simple topic response; central/main idea makes a statement *about* a topic.

Differentiation: Teacher models via think-aloud for paragraphs 10-11; students complete paragraphs 12-13.

11. Invite Collaborative Pairs to Pair Squared and share their central idea statements and their reasoning behind them.

Differentiation: Have students complete a graphic organizer (main idea/detail web or main idea tower, etc.) to show the relationship between details and the central idea

12. To have students demonstrate their ability to describe or graphically represent the relationship between central ideas and specific details, have them respond to the following Assessment Prompt:

AP #1: Central Idea and Specific Details (see Attachment 5)

13. Read the paragraph on your handout from Attachment 5 and determine the central idea of that segment of text by deciding which specific details in the passage best contribute to or support a “most important” idea and underline (or circle or highlight) those specific details in the text. Then write a statement of that central idea.

Differentiation: Provide students with a graphic organizer (main idea/detail web or main idea tower, etc.) to support ability to identify details and the central idea

Scaffolding Suggestion: To support students who might have difficulty identifying specific details from the text in the above Assessment Prompt, break the prompt into two parts. First, have them use a highlighter to identify specific words and phrases that seem key to the passage. Secondly, have them then use those key words and phrases to formulate a central idea statement. If appropriate, the teacher could model this process with the first couple of sentences of the segment (Attachment 5).

(Teacher Note: The teacher assesses by circulating around the room, noting what students have underlined, highlighted, circled and what they have written as the central idea of the passage.)

14. **Optional:** To provide the background information about Amy Tan that would help students understand her personal experience which impacts this piece of text (as well as her writing, in general), have students read the informational text passage about her (see Attachment 3). Discuss with students the aspects of her biographical information that seem to have the most obvious application to “Mother Tongue.”

Scaffolding Suggestion: To support students who might have difficulty reading this informational text passage on

their own, consider the following possibilities: have students partner read; teacher could read aloud; or (because this information is not part of the lesson text) teacher could modify the text.

15. Explain that to further analyze **how** the author presents and develops her central ideas [for each chunk] by using specific details as support, students are going to examine

- 1) what **types of details** Tan selects [**narrative** and **expository** details]
- 2) the **rhetorical function** or **purpose** of these detail types

Differentiation: if desired, teacher can choose to avoid using phrases such as “rhetorical function.” Likewise, narrative and expository “modes of development” can be introduced as “story” or “anecdote” and “explanatory.” If necessary, teachers may choose to focus on 1 (types of details) and provide rhetorical function via think-aloud.

Teacher note: modes of development and rhetorical function are embedded throughout the reading/writing standards for grades 10-11. These are difficult concepts and if “new” to students, teacher will need to spend additional instructional time and/or additional scaffolding.

16. Review with students the difference between two modes of development in writing: exposition and narrative, explaining that as they now read the entire text of “Mother Tongue,” they are going to discover that Amy Tan *alternates* both narration and exposition in this text to develop the central ideas.

17. Distribute copies of “Mother Tongue” (**Attachment 4**) to each student; distribute the blank copy of *Analyzing Central Ideas Which Interact within an Informational Text Organizer* (see **Attachment 6—Note: One of the versions includes possible answers to guide the teacher**) to each Collaborative Pair.
Differentiation: Teachers may revise (simplify) language on Attachment 6 as appropriate.

18. Before modeling with an early part of the passage (in #18), explain that as they do a first reading of the entire passage of “Mother Tongue,” they are going to determine which mode of development (narrative or exposition) Tan uses in each chunk of the text. (The text is chunked and labeled with numbers that correspond

to the numbers on the organizer.)

19. The teacher should first model aloud the thinking process for determining the modes of development in text chunk #1 and #2. For chunks #1 and #2, the teacher should explicitly point out (e.g., use highlighter on projected copy of story) characteristics of –

- **exposition** (descriptive phrases, background information, etc.) – chunk #1
- **narración** (dialogue, anecdota, etc.) – chunk #2

Scaffolding Suggestion: The teacher can model chunk #3 and chunk #5 if needed.

20. Provide directions to Collaborative Pairs to read subsequent chunks of the text silently, then Turn and Talk to their partners to determine which mode of development Tan employed in that chunk, and record their decision on their organizers. Continue this process for the rest of the text.

Assessment Prompt #2: Pairs Squared (Have each Collaborative Pair join with another Pair.)

Compare the decisions you and your partner made about the mode of development you identified for each chunk of “Mother Tongue” with the decisions made by the partner Collaborative Pair. Discuss the thinking behind each decision.

Teacher Note: The teacher assesses by listening to each group’s debriefing and, if necessary, by checking their completed graphic organizers. If desired, teacher can have students complete section 12 (exposition) and 13 (narrative) independently for assessment.

21. Next, tell student they are going to use the same process to examine Tan’s choices of rhetorical function or purpose as she crafted this piece. Review with students the term rhetorical function or purpose: to provide background, examples, explanation, analysis, or commentary. Explain that the rhetorical function supports the mode of development.

Differentiation: As stated in 15 above, the standard (“analyze how [central ideas] are developed”) can still be

taught using only “mode of development” and not rhetorical function. While the latter concept should be taught at some point for a rich understanding of the standard, teachers might opt to skip it. If so, skip to #26.

22. Explicitly model aloud the thinking involved in examining rhetorical function or purpose in chunks #1 and #2 of the text, asking students about the purpose of each chunk (#1 provides background information and introduces the author; #2 provides an anecdote, an example of “her mother’s anguishes”).

Scaffolding Suggestion: If necessary, model with chunk # 3 and #5, as well.

23. Have students reread the remaining chunks of the passage, determine with their partners the rhetorical function or purpose of each chunk, and record their decision on their organizers.

24. Explain to students that this series of steps in the lesson (#19-#22) is a good example of the value of reading a text more than once, each reading done for a different purpose.

25. To have students demonstrate their ability to identify the rhetorical functions or purposes within a text passage, have them respond to the following Assessment Prompt:

Assessment Prompt #3: Pairs Squared (Collaborative Pairs rejoin to form their **Pairs Squared**.). Compare the decisions you and your partner made about the rhetorical functions or purposes you identified for each chunk of “Mother Tongue” with the decisions made by the partner **Collaborative Pair**. Discuss the thinking behind each

decision.

(Teacher Note: teacher assesses by listening to each group's debriefing and, if necessary, by checking their completed graphic organizers. See Differentiation for AP #2 above)

26. Ask students to recall **Assessment Prompt #1 - Central Idea and Specific Details** for which they identified key details that helped them identify the central idea of a small segment of "Mother Tongue."

*Scaffolding Suggestion: Use a few exemplary student responses from **Assessment Prompt #1** as models for reviewing with students how to use specific details chosen by an author to help determine the central idea of a passage. Display them (using a document camera) and talk through the students' responses.*

27. Explain that they have now added to their "tools" for analyzing a text for its central ideas. Not only can they examine the specific details an author chose for each portion of the text, but they can also consider the mode of development and rhetorical function or purpose of each portion of the text.

28. To have students demonstrate their ability to determine multiple central ideas in an informational text, have them respond to the following Assessment Prompt:

Assessment Prompt #4: Multiple Central Ideas

Based on what you and your partner have determined about the modes of development and rhetorical functions/purposes, as well as specific details you identify within this text, determine the central idea for *each chunk* of Amy Tan's "Mother Tongue" and record your decisions in the appropriate column of your organizer; then explain each of your choices in the "Notes" column.

(Teacher Note: Teachers assesses by noting pairs' responses on the graphic organizer.)

29. When students have finished completing the central idea and notes columns on the chart, have students work in pairs to label their central idea statements into one of two categories: 1) ideas that *mostly* have to do with the mother herself; 2) ideas that *mostly* have to do with the impact of the daughter/author relationship.

(Teacher Note: if students really think that a central idea applies equally to both mother and daughter, they can label it as both.)

Differentiation: Teacher can model – via think-aloud – several chunks to help students understand task)

30. As students categorize the central ideas of the multiple segments of this text, remind them that complex texts often have more than one central idea. Suggest that by categorizing the central ideas of the small segments of this text as they have just done, they now have a clue about two possible overarching central ideas for this text.

31. Ask students to develop an “overarching central idea” for each of those two categories.

(Note to teacher: Answers might be something like the following:

1) Amy Tan’s mother’s language often caused people to underestimate her ability and/or treat her differently, causing frustration on her part.

2) Amy Tan’s life was affected by people’s perceptions of her mother based on her mother’s limited English; others sometimes stereotyped the daughter because of her mother’s language limitations.)

3) Amy Tan’s choices as an author are influenced by her mother’s language.

Assignment:

Return to the Frayer diagram and expand your thinking about the term “broken” as it refers to the central idea(s) in “Mother Tongue.” Explain (in writing or through graphic representation) how the word “broken” applies to the author (Amy Tan), her mother, and society. Add your new ideas to the ones you had originally included on the diagram.

Summarizing Strategy: \$5 Summary

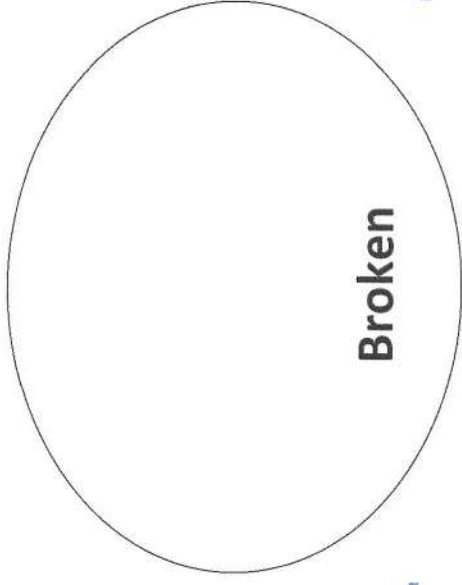
To have students respond to the lesson’s essential question-- *How do authors develop two or more central ideas over the course of an informational text, having these central ideas interact and build on one another to provide a complex analysis of a topic or idea?* -- ask them to use the newly revised Frayer responding to the following prompt:

Write a \$5 summary explaining how the concept of “broken” applies to the two separate themes/central ideas of the piece and how that concept helps enhance the overall meaning of the text.

Resources/Citations:

Amy Tan’s “Mother Tongue” is available through Appendix B of the Common Core State Standards

Amy Tan biographical information - <http://www.notablebiographies.com/St-Tr/Tan-Amy.html>.



Broken

Consequences/Impact

Real Life Examples

Attachment 1 - Frayer Diagram

Definition

Non-linguistic Representation



Attachment 2

What Do You Think You Know About the Speaker?

Scenario: A call from an individual in California to a stockbroker in New York. The individual had previously given directions to the stockbroker to cash out a small portfolio (investment) and send a check, but the individual had not yet received any of the money.*

A1	A2
<i>Why he don't send me check, already two weeks late. So mad he lie to me, losing me money.</i>	<i>Yes, I'm getting rather concerned. You had agreed to send the check two weeks ago, but it hasn't arrived.</i>
Inference about the speaker:	Inference about the speaker:

Central Idea:

B1	B2
What he want, I come to New York tell him front of his boss, you cheating me?	I can't tolerate any more excuses. If I don't receive the check immediately, I am going to have to speak to your manager when I'm in New York next week.
Inference about the speaker:	Inference about the speaker:

Central Idea:	

**Differentiation: Scenario can be simplified "Person requested a withdraw of money from a bank account, but the money never arrived."*

Attachment 3 – “Mother Tongue”

Mother Tongue

by Amy Tan

¶ 1

I am not a scholar of English or literature. I cannot give you much more than personal opinions on the English language and its variations in this country or others.

¶ 2

I am a writer. And by that definition, I am someone who has always loved language. I am fascinated by language in daily life. I spend a great deal of my time thinking about the power of language – the way it can evoke an emotion, a visual image, a complex idea, or a simple truth. Language is the tool of my trade. And I use them all – all the anguishes I grew up with.

¶ 3

Recently, I was made keenly aware of the different Englishes I do use. I was giving a talk to a large group of people, the same talk I had already given to half a dozen other groups. The nature of the talk was about my writing, my life, and my book, *The Joy Luck Club*.

¶ 4

The talk was going along well enough, until I remembered one major difference that made the whole talk sound wrong. My mother was in the room. And it was perhaps the first time she had heard me give a lengthy speech, using the kind of English I have never used with her. I was saying things like, “The intersection of memory upon imagination” and “There is an aspect of my fiction that relates to thus and thus” – a speech filled with carefully wrought grammatical phrases, burdened it suddenly seemed to me, with nominalized forms, past perfect tenses, conditional phrases, all the forms of standard English that I had learned in school and through books, the forms of English I did not use at home with my mother.

¶ 5

Just last week, I was walking down the street with my mother, and I again found myself conscious of the English I was using, the English I do use with her. We were talking about the price of new and used furniture and I heard myself saying this: “Not waste money that way.” My husband was with us as well, and he didn’t notice any switch in my English. And then I realized why. It’s because over the twenty years we’ve been together I’ve often used that same kind of English with him, and sometimes he even uses it with me. It has become our language of intimacy, a different sort 3 English that relates to family talk, the language I grew up with.

¶ 6

So you’ll have some idea of what this family talk I heard sounds like, I’ll quote what my mother said during a recent conversation which I videotaped and then transcribed. During this conversation, my mother was talking about a political gangster in Shanghai who had the same last name as her family’s, Du, and how the gangster in his early years wanted to be adopted by her family, which was rich by comparison. Later, the gangster became more powerful, far richer than my mother’s family, and one day showed up at my mother’s wedding to pay his respects. Here’s what she said in part: “Du Yusong having business like fruit stand. Like off the street kid. He is Du like Du Zong – but not Tsung-Ming Island people. The local people call outong, the river east side, he belong to that side local people. That man want to ask Du Zong father take him in like become own family. Du Zong father was 4 ok down on him, but didn’t take seriously, until that man big like become a mafia. Now important person, very hard to inviting him. Chinese way, same only to show respect, don’t stay for dinner. Respect for making big celebration, he shows up. Mean gives lots of respect. Chinese custom. Chinese social life that way. If too important won’t have to stay too long. He come to my wedding. I didn’t see, I heard it. I gone to boy’s side, they have YMCA dinner, Chinese age I was nineteen.”

¶ 7

You should know that my mother’s expressive command of English belies how much she actually understands. She reads the Forbes report, listens to Wall Street Week, converses daily with her stockbroker, reads all of Shirley MacLaine’s books with ease—all kinds of things I can’t begin to understand. Yet some of my friends tell me they understand 50 percent of what my mother says. Some say they understand 80 to 90 percent. Some say they understand none of it, as if she were speaking pure Chinese. But to me, my mother’s English is perfectly clear, perfectly natural. It’s 5 mother tongue. Her language, as I hear it, is vivid, direct, full of observation and imagery. That was the language that helped shape the way I saw things, expressed things, made sense of the world.

¶ 8

Lately, I’ve been giving more thought to the kind of English my mother speaks. Like others, I have described it to people as “broken” or “fractured” English. But I wince when I say that. It has always bothered me that I can think of no way to describe it other than “broken,” as if it were damaged and needed to be fixed, as if it lacked a certain wholeness and soundness. I’ve heard other terms used, “limited English,” for example. But they seem just as bad, as if everything is limited, including people’s perception of the limited English speaker.

¶19 I know this for a fact, because when I was growing up, my mother's "limited" English limited my perception of her. I was ashamed of her English. I believed that her English reflected the quality of what she had to say. That is, because she expressed them imperfectly her thoughts were imperfect. And I had plenty of empirical evidence to support me: the fact that people in department stores, at banks, and at restaurants did not take her serious, did not give her good service, pretended not to understand her, or even acted as if they did not hear her.

¶11 My mother has long realized the limitations of her English as well. When I was fifteen, she used to have me call people on the phone to pretend I was she. In this guise, I was forced to ask for information or even to complain and yell at people who had been rude to her. One time it was a call to her stockbroker in New York. She had cashed out her small portfolio and it just so happened we were going to go to New York the next week, our very first trip outside California. I had to get on the phone and say in an adolescent voice that was not very convincing, "This is Mrs. Tan."

¶11 And my mother was standing in the back whispering loudly, "Why he don't send me check, already two weeks late. So mad he lie to me, losing me money."

¶11 And then I said in perfect English, "Yes I'm getting rather concerned. You had agreed to send the check two weeks ago, but it hasn't arrived."

¶11 Then she began to talk more loudly. "What he want, I come to New York tell him front of his boss, you cheating me?" And I was trying to calm her down, make her be quiet, while telling the stockbroker, "I can't tolerate any more excuses. If I don't receive the check immediately, I am going to have to speak to your manager when I'm in New York next week." And sure enough, the following week there we were in front of this astonished stockbroker, and I was sitting there red-faced and quiet, and my mother, the real Mrs. Tan, was shouting at his boss in her impeccable broken English.

¶11 We used a similar routine just five days ago, for a situation that was far less humorous. My mother had gone to the hospital for an appointment, to find out about a benign brain tumor a CAT scan had revealed a month ago. She said she had spoken very good English, her best English, no mistakes. Still, she said, the hospital did not apologize when they said they had lost the CAT scan and she had come for nothing. She said they did not seem to have any sympathy when she told them she was anxious to know the exact diagnosis, since her husband and son had both died of brain tumors. She said they would not give her any more information until the next time and she could have to make another appointment for that. So she said she 8 d not leave until the doctor called her daughter. She wouldn't budge. And when the doctor finally called her daughter, me, who spoke in perfect English – 8 d behold – we had assurances the

CAT scan would be found, promises that a conference call on Monday would be held, and apologies for any suffering my mother had gone through for a most regrettable mistake.

I think my mother's English almost had an effect on limiting my possibilities in life as well. Sociologists and linguists probably will tell you that a person's developing language skills are more influenced by peers. But I do think that the language spoken in the family, especially in immigrant families which are more insular, plays a large role in shaping the language of the child. And I believe that it affected my results on achievement tests, I.Q. tests, and the SAT. While my English skills were never judged as poor, compared to math, English could not be considered my strong suit. In grade school I did moderately well, getting perhaps B's, sometimes B-plus, in English and scoring perhaps in the sixtieth or seventieth percentile on achievement tests. But those scores were not good enough to override the opinion that my true abilities lay in math and science, because in those areas I achieved A's and scored in the ninetieth percentile or higher.

This was understandable. Math is precise; there is only one correct answer. Whereas, for me at least, the answers on English texts were always a judgment call, a matter of opinion and personal experience. Those tests were constructed around items like fill-in-the-blank sentence completion, such as, "Even though Tom was --, Mary thought he was --." And the correct answer always seemed to be the most bland combinations of thoughts, for example, "Even though Tom was shy, Mary thought he was charming;" with the grammatical structure "even though" limiting the correct answer to some sort of semantic opposites, so you wouldn't get answers like "Even though Tom was foolish, Mary thought he was ridiculous;" Well, according to my mother, there were very few limitations as to what Tom could have been and what Mary might have thought of him. So I never did well on tests like that.

The same was true with word analogies, pairs of words in which you were supposed to find some sort of logical, semantic relationship – for example "Sunset is to nightfall as -- is to --." And here you would be presented with a list of four possible pairs, one of which showed the same kind of relationship: red is to stoplight, bus is to arrival, chills is to fever, yawn is to boring. Well, I could never think that way. I knew what the tests were asking, but I could not block out of my mind the images already created by the first pair, "sunset is to nightfall" – and I would see a burst of colors against a darkening sky, the moon rising, the lowering of a curtain of stars. And all the other pairs of words – red, bus, stoplight, boring – just threw up a mass of confusing images, making it impossible for me to sort out something as logical as saying: "A sunset precedes nightfall" is the same as a "a chill precedes a fever." The only way I would have gotten that answer right would have been to imagine an associative situation, for example, my being disobedient and staying out past sunset, catching a chill at night, which turns into feverish pneumonia as punishment, which indeed did happen to me.

I have been thinking about all this lately, about my mother's English, about achievement tests. Because lately I've been asked, as a writer, why there are not more Asian Americans represented in American literature. Why are there few Asian Americans enrolled in creative writing programs? Why do so many Chinese students go into engineering? Well, these are broad sociological questions I can't begin to answer. But I had ¹⁰ced in surveys – in fact, just last week – that Asian students, as a whole, always do significantly better on math achievement tests than in English. And ¹⁰makes me think that there are other Asian-American students whose English spoken in the home might also be described as “broken” or “limited.” And perhaps they also have teachers who are steering them away from writing and into math and science, which is what happened to me.

¶11

Fortunately, I happen to be rebellious in nature and enjoy the challenge of disproving assumptions made about me. I became an English major my first year in college, after being enrolled as pre-med. I started writing nonfiction as a freelancer the week after I was told by my former boss that writing was my worst skill and I should hone my talents toward account management. But it wasn't until 1985 that I finally began to write fiction. And at first I wrote using what I thought to be wittily crafted sentences, sentences that would finally prove I had mastery over the English language. Here's an example from the first draft of a story that later made its way into *The Joy Luck Club*, but without this line: “That was my mental quandary in its nascent state.” A terrible line, which I can barely pronounce.

11

¶12

Fortunately, for reasons I won't get into today, I later decided I should envision a reader for the stories I would write. And the reader I decided upon was my mother, because these were the stories about mothers. So with this reader in mind – and in fact she did read my early drafts – I began to write stories using all the Englishes I grew up with: the English I spoke to my mother, which for lack of a better term might be described as “simple”; the English she used with me, which for lack of a better term might be described as “broken”; my translation of her Chinese, which could only be described as “watered down”; and what I imagined to be her translation of her Chinese if she could speak in perfect English, her internal language. Or that I sought to preserve the essence, but neither an English nor a Chinese structure. I wanted to capture what language ability tests can never reveal: her intent, her passion, her imagery, the rhythms of her speech and the nature of her thoughts.

12

¶13

Apart from what any critic had to say about my writing, I knew I had succeeded where it counted when my ¹³ finished reading my book and gave me her verdict: “So easy to read.”

Attachment 4

Amy Tan

Asian American writer

Born: February 19, 1952

Oakland, California

Amy Tan is known for her lyrically written (using flowing, melodic language) tales of emotional conflict between Chinese American mothers and daughters separated by generational and cultural differences.

Early life

Amy Ruth Tan was born in Oakland, California, on February 19, 1952. Her father was a Chinese-born Baptist minister; her mother was the daughter of an upper-class family in Shanghai, China. Throughout much of her childhood, Tan struggled with her parent's desire to hold onto Chinese traditions and her own longings to become more Americanized (integrated with American ideals). Her parents wanted Tan to become a neurosurgeon (a doctor who performs surgery on the brain), while she wanted to become a fiction writer. While still in her teens, Tan experienced the loss of both her father and her sixteen-year-old brother to brain tumors and learned that two sisters from her mother's first marriage in China were still alive (one of several autobiographical elements she would later incorporate into her fiction).

Tan majored in English at San Jose State, in California, in the early 1970s rather than fulfill her mother's expectations of becoming a surgeon. After graduate work at the University of California, Berkeley, she began a career as a technical writer (a person who writes about mechanical and computer issues). As a release from the demands of her technical writing career, she turned to fiction writing, having gained inspiration from her reading of Louise Erdrich's novel of Native American family life, *Love Medicine*.

First novels

Despite Tan's achievements, her literary career was not planned; in fact, she first began writing fiction as a form of therapy. Considered a workaholic by her friends, Tan had been working ninety hours per week as a freelance technical writer. She became dissatisfied with her work life, however, and hoped to rid herself of her workaholic tendencies through psychological counseling. But when her therapist fell asleep several times during her counseling sessions, Tan quit and decided to cut back her working hours by jumping into jazz piano lessons and writing fiction instead. Tan's first literary efforts were stories, one of which secured her a position in the Squaw Valley Community of Writers, a fiction writers' workshop. Tan's hobby soon developed into a new career when her first novel, *The Joy Luck Club*, was published in 1989.

Tan's *The Joy Luck Club*, received the Commonwealth Club gold award for fiction and the American Library Association's best book for young adults award in 1989 and stayed on the *New York Times*'s best-seller list for nine months. In 1993, Tan produced and coauthored the screenplay (script for a movie) for *The Joy Luck Club* which was made into a critically acclaimed film. It was adapted for the stage in a production directed by Tisa Chang for Pan Asian Repertory in 1999. Tan's second novel, *The Kitchen God's Wife*, was published in 1991 followed by the children's books *The Moon Lady* (1992) and *The Chinese Siamese Cat* (1994). The year 2001 saw the release of yet another successful novel, *The Bonesetter's Daughter*.

Tan's *The Joy Luck Club* is made up of sixteen stories told by four Chinese immigrant women and their four American-born daughters, linked together by the narrative of June, whose mother had founded a women's social club in China. Nearly forty years later, June's mother has died. The surviving members, the "aunties," recruit June to replace her mother, then send her to China to meet her half-sisters and inform them of the mother's death. When June expresses doubts about her ability to execute this assignment, the older women respond with disappointment. June then realizes the women rightly suspect that she, and their own daughters, know little of the women's lives and the strength and hope they wished to give the next generation. Throughout the novel, the various mothers and daughters attempt to demonstrate their own concerns about the past and the present and about themselves and their relations.

Critical praise

Amy Tan's novels, *The Joy Luck Club* and *The Kitchen God's Wife*, were enthusiastically received by critics as well as the book-buying public. Focusing on the lives of Chinese American women, Tan's books introduce characters who are uncertain as she once was about their Chinese background. Tan remarked in a *Bestsellers* interview that though she once tried to distance herself from her ethnicity, writing *The Joy Luck Club* helped her discover "how very Chinese I was. And how much had stayed with me that I had tried to deny." Upon *The Joy Luck Club*'s release, Tan quickly became known as a gifted storyteller, a reputation she upheld with the publication of *The Kitchen God's Wife*.

Tan's *The Joy Luck Club* was praised as a thought-provoking, engaging novel. In *Quill and Quire*, Denise Chong wrote: "These moving and powerful stories share the irony, pain, and sorrow of the imperfect ways in which mothers and daughters love each other. Tan's vision is courageous and insightful." In her review for the *Toronto Globe and Mail*, Nancy Wigston declared that Tan's literary debut "is that rare find, a first novel that you keep thinking about, keep telling your friends about long after you've finished reading it." Some critics were particularly impressed with Tan's ear for authentic dialogue. Carolyn See, for instance, wrote in the *Los Angeles Times Book Review* that Tan ranks among the "magicians of language."

Tan's *The Kitchen God's Wife* deals with a young woman in California who realizes a greater understanding of her mother's Chinese background. A generation gap exists between the two heroines: Mother Winnie has only awkwardly adapted to the relatively freewheeling ways of American—particularly Californian—life; daughter Pearl, on the other hand, is more comfortable in a world of sports and fast food than she is when listening, at least initially, to her mother's recollections of her own difficult life in China. As Winnie recounts the secrets of her past, including her mother's mysterious disappearance, her

marriage to a psychotic and brutal man, the deaths of her first three children, and her journey to the United States in 1949, Pearl is able to view her mother in a new light and gathers the courage to reveal a secret of her own.

Critics hailed Tan's *The Kitchen God's Wife*, admiring its touching and bittersweet humor. Sabine Durrant, writing in the *London Times*, called the book "gripping" and "enchanting," and Charles Foran, in his review for the *Toronto Globe and Mail*, proclaimed Tan's work "a fine novel" of "exuberant storytelling and rich drama." In a *Washington Post Book World* review, Wendy Law-Yone asserted that Tan exceeded the expectations raised by her first book, declaring that "*The Kitchen God's Wife* is bigger, bolder and, I have to say, better" than *The Joy Luck Club*.

Tan continues to write. In 2001 her novel *The Bonesetter's Daughter* was released to much of the same praise as her earlier books.

For More Information

Bloom, Harold, ed. *Amy Tan*. Philadelphia: Chelsea House, 2000.

Kramer, Barbara. *Amy Tan, Author of The Joy Luck Club*. Springfield, NJ: Enslow, 1996.

Shields, Charles J. *Amy Tan*. Philadelphia: Chelsea House, 2002.

Read more: [Amy Tan Biography - life, family, childhood, children, parents, wife, mother, young](http://www.notablebiographies.com/St-Tr/Tan-Amy.html#ixzz114R8glk) <http://www.notablebiographies.com/St-Tr/Tan-Amy.html#ixzz114R8glk>

Retrieved from <http://www.notablebiographies.com/St-Tr/Tan-Amy.html>.

Attachment 5

Assessment Prompt #1: Central Idea and Specific Details

Underline (or circle or highlight) specific details in the text that support/develop the central idea.

We used a similar routine just five days ago, for a situation that was far less humorous. My mother had gone to the hospital for an appointment, to find out about a benign brain tumor a CAT scan had revealed a month ago. She said she had spoken very good English, her best English, no mistakes. Still, she said, the hospital did not apologize when they said they had lost the CAT scan and she had come for nothing. She said they did not seem to have any sympathy when she told them she was anxious to know the exact diagnosis, since her husband and son had both died of brain tumors. She said they would not give her any more information until the next time and she would have to make another appointment for that. So she said she would not leave until the doctor called her daughter. She wouldn't budge. And when the doctor finally called her daughter, me, who spoke in perfect English – lo and behold – we had assurances the CAT scan would be found, promises that a conference call on Monday would be held, and apologies for any suffering my mother had gone through for a most regrettable mistake.

What is the central idea of the following segment of text? _____

_____.

Analyzing Central Ideas Which Interact Within an Informational Text Organizer

Text Chunk	Mode of Development <i>Narration or Exposition?</i>	Rhetorical Function <i>To provide background, examples, analysis, explanation, or commentary?</i>	Central Idea	Notes
1	Exposition	To give background information/to introduce	Amy Tan is a writer	Introduces reader to author
2	Narration	An anecdotal explanation of her "englishes"	She had an "ah-ha" moment about her "mother tongue"	This is a turning point of sorts...
3	Narration	An anecdotal example of code switching	She switches englishes with her husband	From her present...
4	Narration	An anecdotal example of her mother's speech	Her mother uses "mother tongue" when she tells stories about "Chinese customs"	Characterizes her mother vividly

5	Exposition	Explanation	Her mother's use of English causes some to be confused, even though her mother understands everything.	
6	Exposition	Commentary (might also be considered explanation as well)	Words such as "broken" & "limited" connote stupid – and that's how people think of her mother	
7	Narration	Anecdotal example (of prejudice)	Her mom would get Amy Tan to pretend she was the mom when conducting business on the phone	Past example: Funny story!! Engages the reader and paints a mental picture

Text Chunk	Mode of Development <i>Narration or Exposition?</i>	Rhetorical Function <i>To provide background, examples, or commentary?</i>	Central Idea	Notes
8	Narration	Anecdotal example (of prejudice)	Her mom was brushed off when talking to medical people until Amy Tan got on the phone	Contrasts previous funny example – this one is serious (and from present)
9	Exposition	Analysis (could be explanation)	Her mother's language difficulties may have affected Tan's language growth & school performance	Now she is getting serious – and angry as she reflects on her past...
10	Exposition	Evaluation/Commentary	She questions why Asian-American students perform better in math than English	She is extending meaning, taking the subject "beyond herself"
11	Exposition	Explanation	Tan is rebellious and persevered despite not being encouraged to pursue English	
12	Exposition	Analysis	Tan turned her mother's language into a positive – it helped her develop skill as a writer, including how a writer's	

				language can capture a person's character.	
13	Narration & Exposition (possibly too short to judge)	Commentary	Tan values her mother's opinion (despite her grammar)		

Analyzing Central Ideas Which Interact Within an Informational Text Organizer

Text Chunk	Mode of Development Narration or Exposition?	Rhetorical Function <i>To provide background, examples, analysis, explanation, or commentary?</i>	Central Idea	Notes
1				
2				
3				
4				

5						
6						

	Mode of	Rhetorical Function <i>To provide background,</i>	Central Idea	
--	---------	--	--------------	--

Text Chunk	Development <i>Narration or Exposition?</i>	<i>examples, or commentary?</i>	Notes
7			
8			
9			
10			
11			

12				
13				

Interactive Math Program
Year 2 – 10th Grade (Unit 2)
“Cookies” – Systems of Equations
And Linear Programming

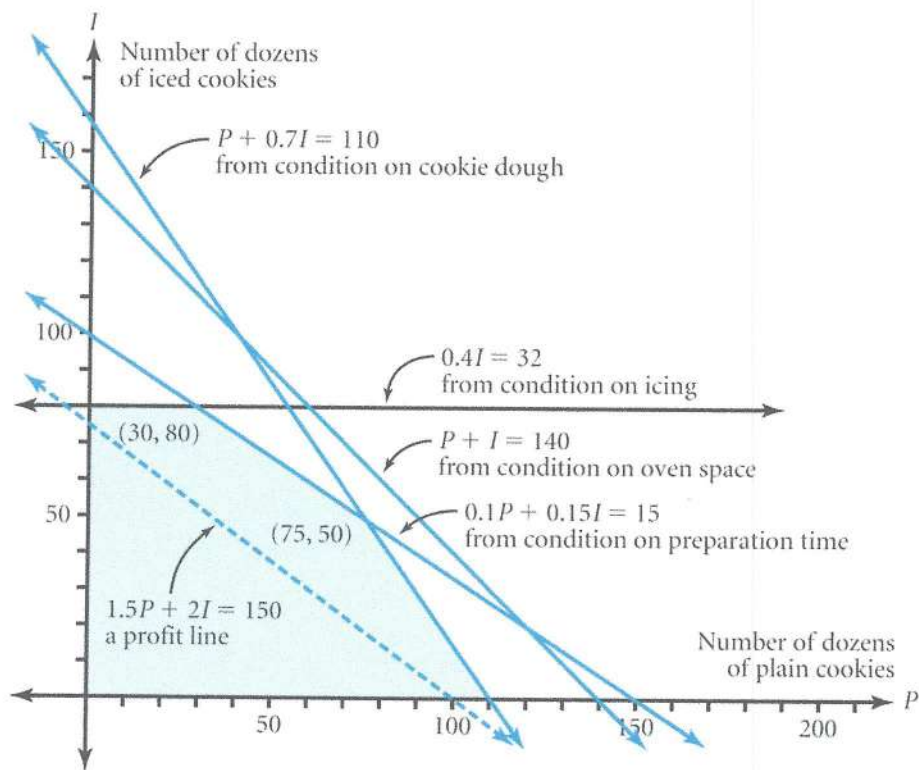
This unit focuses on graphing systems of linear inequalities and solving systems of linear equations. Although the central problem is in the field of linear programming, the major goals of the unit are for students to learn how to manipulate equations and how to reason using graphs.

Students begin by considering a classic linear programming problem, in which they are asked to maximize the profits of a bakery that makes two kinds of cookies. The constraints are the amounts of ingredients, oven time, and labor time available.

First, students work toward a graphical solution of the problem. They see how the linear function can be maximized or minimized by studying the graph. Since the maximum or minimum point they are looking for is often at the intersection of two lines, they are motivated to investigate a method for solving two equations in two unknowns. They then return to work in groups on the cookie problem. Each group presents both a solution and a proof that its solution does maximize profits. Finally, each group invents its own linear programming problem and presents the problem and its solution to the class.

An important focus of the discussion should be on the family of parallel profit lines. The graph below shows the feasible region given earlier, with one of the profit lines—represented by a dashed line—added. This line, the graph of the equation $1.5P + 2I = 150$, shows those combinations of dozens of plain and iced cookies that give a total profit of \$150. On their graphs, students should also label the coordinates of the key points shown—(30, 80) and (75, 50).

The Feasible Region for the Cookie Problem
with a \$150 Profit Line



Ask some questions about the graph.

What does each line represent? How did you find the feasible region?

Students should be able to explain what each of the lines represents and how the feasible region was determined. For example, they should be able to explain why the region includes the area below rather than above a certain line.

What expression describes profit? Students should be able to identify the expression $1.5P + 2I$ as describing the profit.

How do you know that (75, 50) is the best choice? Students will probably use the "family of parallel lines" reasoning to explain why the best choice for the Woos is to make 75 dozen plain cookies and 50 dozen iced

Beginning Portfolio Selection

Intent

As with all unit portfolios, this task supports students' process of reflecting on key ideas from the unit and selecting appropriate artifacts for their portfolios.

Mathematics

This beginning selection asks students to focus on linear programming problems in the unit, describe the steps to solve such a problem, and identify three activities that helped them understand the process.

Progression

Students work individually on this activity.

Approximate Time

45 minutes for activity (at home)

5 minutes for discussion

Classroom Organization

Individuals

Discussing and Debriefing the Activity

Have a couple of volunteers read their descriptions of the process for solving linear programming problems.

Continued Portfolio Selection

Intent

Students reflect on key ideas from the unit by selecting two problem situations that could be solved using a system of linear equations, to include in their portfolios.

Mathematics

In this activity, students focus on the theme of solving systems of linear equations with two variables.

Progression

Students work on this activity individually in anticipation of completing their unit portfolios.

Approximate Time

30 minutes (at home or in class)

Classroom Organization

Individuals

Cookies Portfolio

Intent

Students compile their unit portfolios and write their cover letters.

Mathematics

Students' portfolio selections will include the artifacts they identified in *Beginning Portfolio Selection* and *Continued Portfolio Selection*, which focus on the two types of problems explored in the unit: systems of linear equations in two variables and two-variable linear programming problems.

Progression

Students start work on their portfolios in class by reading the instructions in the student book. They then work independently to review their work in the unit, select samples, reflect on the evidence of their learning, and write cover letters.

Approximate Time

10 minutes for introduction

40 minutes for activity (at home)

Classroom Organization

Individuals

Doing the Activity

Have students read the instructions in the student book carefully.

Discussing and Debriefing the Activity

You may want to have students share their portfolios in their groups, comparing what they wrote about in their cover letters and the activities they selected.

Cookies Portfolio Scoring

Rubric Scores:

- 3- a detailed self-reflection of unit mathematical and behavioral goals;
- 2- a self-reflection of most of the key mathematical and behavioral goals;
- 1- a weak self-reflection of key mathematical or behavioral goals.
- 0- a missing or incomplete self-reflection.

Cookies Portfolio Rubric		
3	2	1
The narrative for the cover letter reviews and summarizes the unit by describing the unit's central problem and main mathematical ideas (solving equations, graphing equations, graphing inequalities, finding the solution to a system of equations using graphing and using substitution, and linear programming). The description should include how the key ideas were developed and used to solve the central problem.	The narrative for the cover letter reviews and summarizes the unit but fails to include all of the mathematical ideas or fails to connect the key mathematical ideas to the solution of the unit problem.	The narrative for the cover letter fails to review many of the key mathematical ideas and fails to connect any of those ideas to the solution of the unit problem.
A complete selection of assignments included in the portfolio: Beginning Portfolio Selection and Continued Portfolio Selection. (Include the activities from the unit that you selected in <i>Beginning Portfolio Selection</i> and <i>Continued Portfolio Selection</i>, along with your written work on these activities.) One Problem of the Week. (<i>A Hat of a Different Color, Kick It!, or Shuttling Around.</i>) A Reflection on Money Get the Point "How Many of Each Kind?" Revisited "Producing Programming Problems" Write-up	An incomplete selection of assignments included in the portfolio. Beginning Portfolio Selection and Continued Portfolio Selection must be included. (Include the activities from the unit that you selected in <i>Beginning Portfolio Selection</i> and <i>Continued Portfolio Selection</i>, along with your written work on these activities.) At least two of the following five assignments must also be included: One Problem of the Week. (<i>A Hat of a Different Color, Kick It!, or</i>	Some assignments are included but less than half of the required selection of assignments are included in the portfolio.

	<i>Shuttling Around.)</i> <i>A Reflection on Money</i> <i>Get the Point</i> <i>"How Many of Each Kind?" Revisited</i> <i>"Producing Programming Problems" Write-up</i>	
A description of your own personal growth during this unit. Includes at least one of the key mathematical ideas in the unit and one behavioral goal from the mathematical practice standards, such as " <i>How do you think you have improved in your ability to make presentations?</i> "	A description of your own personal growth during this unit. Includes at least one of the key mathematical ideas in the unit or one behavioral goal from the mathematical practice standards, such as " <i>How do you think you have improved in your ability to make presentations?</i> "	A description of growth is included but fails to describe personal growth connected to the unit key mathematical ideas or behavioral goals from the mathematical practices.

In-Class Assessment

Part I: Graph It

Consider the following constraints.

$$x \geq y$$

$$x + y \geq 50$$

$$6x + 5y \leq 500$$

$$x \geq 0, y \geq 0$$

1. On graph paper, sketch the feasible region for this set of constraints.
2. Find the approximate coordinates of each vertex of the feasible region.

Part I: Rubric

Standards assessed by this item: A.CED.2, 3, and 4, A.REI.3, 6, 10, 11, 12, and F.IF.4

- Working with Variables, Equations, and Inequalities
- Graphing
- Reasoning Based on Graphs
- Expressing and interpreting constraints using inequalities.
- Graphing linear inequalities and systems of linear inequalities.
- Finding the equations of a straight line and the inequality for a half plane.
- Finding the maximum or minimum of a linear equation over a region.
- Examining how the parameters in a problem affect the solution.
- Developing methods of solving linear programming problems with two variables.

The Graph uses an appropriate scale.

Graph all four constraint lines correctly (label lines or show/explain work)

Identify/shade the correct feasible region.

Identify the correct coordinates for each vertex.

(50,0), (25, 25), (83.3, 0), (50, 50)

Part II: Solve It

Use algebra to solve at least one system of equations. Show and explain your work clearly.

3. $4x + 3y = 5$
 $2x - 5y = 9$

4. $4x - 6y = 20$
 $6x - 9y = 24$

Part II: Key

Standards assessed by this item: A.CED.4, A.REI.3, 6, 11, and 12

- Working with Variables, Equations, and Inequalities
- Finding equivalent equations and inequalities.
- Graphing
- Reasoning Based on Graphs
- Graphing linear inequalities and systems of linear inequalities.
- Using graphing calculators to estimate coordinates of points of intersection.
- Developing and using a method for solving system of two linear equations in two unknowns.
- Solving linear equations for one variable in terms of another.

At least one system is solved algebraically.

Algebraic steps are clearly shown or explained.

The point of intersection is written in coordinate notation.

If one system is graphed the graph must be sketched and labeled, even if using a calculator to graph the system.

(2, -1) and (-5, -6)

Take-Home Assessment

Part I: What If . . . ?

These three problems are variations on the unit problem. Your task is to find the combination of plain and iced cookies that maximizes the Woos' profit in each new situation. Consider these three variations as three separate problems.

Each problem has a graph that shows the feasible region of the original problem. The shaded area represents that original feasible region.

Questions 1 and 2 show a profit line based on the original problem. Question 3 shows a profit line based on a different profit expression.

The other lines in each problem are the graphs of the original problem's constraint inequalities. Here are those inequalities.

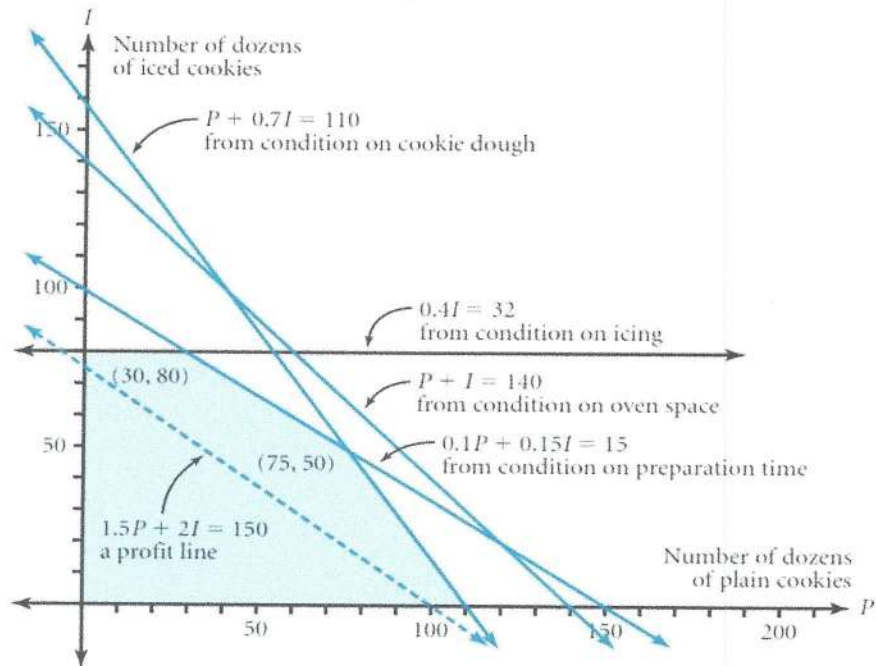
$$P + 0.7I \leq 110 \quad (\text{for the amount of cookie dough})$$

$$0.4I \leq 32 \quad (\text{for the amount of icing})$$

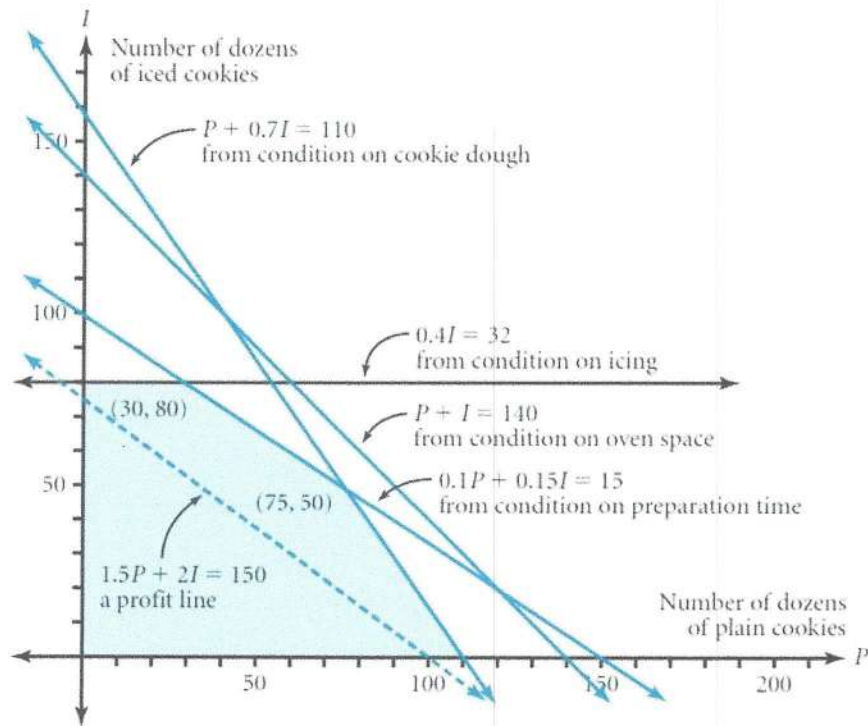
$$P + I \leq 140 \quad (\text{for the amount of oven space})$$

$$0.1P + 0.15I \leq 15 \quad (\text{for the amount of the Woos' preparation time})$$

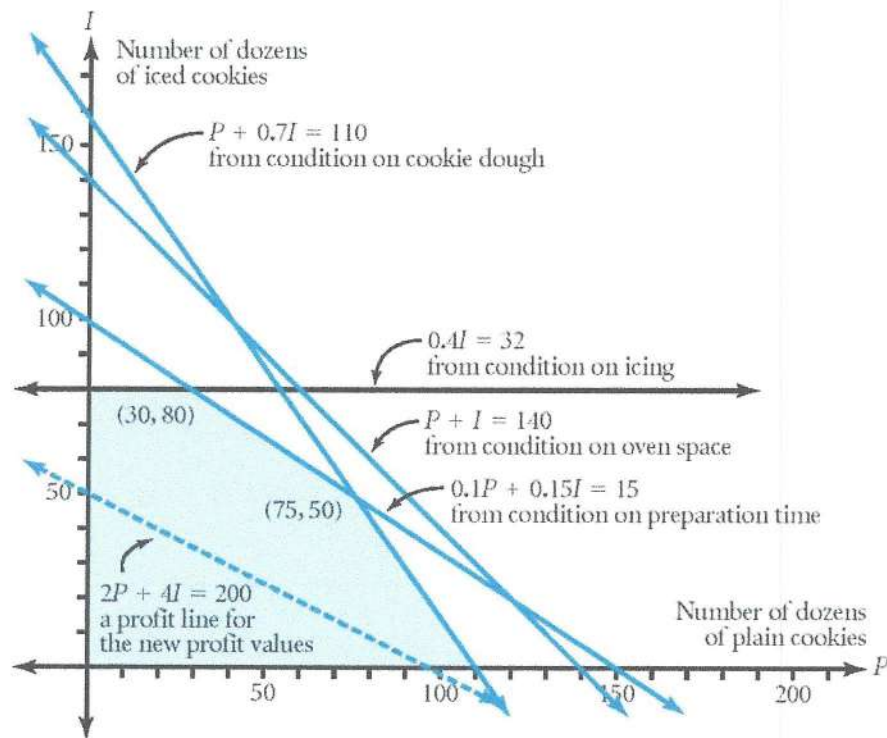
1. Suppose everything is the same as in the original problem, *except* that the Woos have an unlimited amount of dough. What combination of plain and iced cookies will maximize profit? Explain your answer.



2. Suppose everything is the same as in the original problem, *except* that the Woos have an additional constraint. They can't sell more than 60 dozen plain cookies. What combination of plain and iced cookies will maximize profit? Explain your answer.



3. Suppose everything is the same as in the original problem, *except* the profit on each kind of cookie. The Woos make a profit of \$2.00 on each dozen plain cookies and \$4.00 on each dozen iced cookies. (The original profits were \$1.50 and \$2.00.) What combination of plain and iced cookies will maximize profit? Explain your answer.



Part II: The Pebbles Rock at Big State U

The Rocking Pebbles are playing a concert at Big State University. The auditorium seats 2200 people. The concert manager decides to sell some tickets at \$10 each and the rest at \$15 each. How many of each kind should the manager sell if he wants ticket sales to total \$26,600? Assume that all the tickets will be sold.

Find the answer by setting up and solving a system of two linear equations with two unknowns. Show and explain your work clearly.

represent a three-dimensional object on a two-dimensional screen. Students see how projection onto a plane is affected by the choice of the plane and the choice of a viewpoint or center of projection.

The unit closes with a project in which students program an animated graphic display of their own design.

Formative Assessment and/or Summative Quiz Opportunities

Students' written and oral work provides many opportunities for teachers to determine how well students understand key ideas and what level of achievement they have attained in acquiring key skills. Here are some recommendations of written assignments and oral presentations to monitor especially carefully because they will offer insight into student progress.

- *Inequality Stories, Part I:* This assignment will give you information about students' understanding of how real-life contexts can be expressed in algebraic terms using inequalities. (Lesson 2)
- *Profitable Pictures:* This activity will tell you how well students understand how profit lines can be used to determine an optimal value. (Lesson 3)
- *Changing What You Eat:* In this assignment, students will demonstrate their understanding of how changing specific parameters in a problem affects the solution. (Lesson 3)
- *Get the Point:* This investigation will give insight into students' ability to think about systems of linear equations in flexible ways. (Lesson 4)
- *A Reflection on Money:* This assignment will give you information about students' comfort levels with solving systems of linear equations. (Lesson 4)
- *"How Many of Each Kind?" Revisited:* This activity will tell you how well students have synthesized the ideas of the unit. (Lesson 5)
- *Producing Programming Problems:* This assignment will tell you how well students understand the components of a linear programming problem. (Lesson 6)