



SpringBoard

# English Language Arts 2

## COMMON CORE EL

### High School Sampler Grade 10 – Unit 1



# SpringBoard English Language Arts © 2014

## Common Core Edition

### Grade 10 - Unit Sampler

SpringBoard is the College Board's college and career readiness program for ALL students in Grades 6-12. The English Language Arts program prepares learners, beginning in middle school, for the courses, including Advanced Placement®, that lead to success in college and beyond without remediation. The program is designed to make rigor and the Common Core Standards accessible so every student benefits from the very best opportunities to learn.

Here are sample pages from the SpringBoard English Language Arts ©2014 Teacher Edition that also contains the corresponding Student Edition pages. You'll find the Table of Contents for this unit starting on page 2 of this booklet.

In the Grade 10 unit sample, students...

- encounter a variety of texts focusing on cultural identity.
- use a range of close reading strategies in their analysis of novel excerpts, art, essay, and poetry.
- write about their own cultural identity in the first Embedded Assessment, after comparing their work to a mentor text.
- synthesize multiple texts and use carefully selected evidence to craft their own argumentative essay, in the second Embedded Assessment.

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Common Core Edition  
Grade 10 – Unit Sampler

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## Planning the Unit

### Context

The twenty-first-century classroom and workplace are settings in which people from different cultures must learn to work together. Unit 1 guides students' explorations of culture and its components—nationality, family, ethnicity, gender, race, and subgroups—examining how these components shape their perceptions of themselves and the world around them. As students seek to understand their own culture and the culture of others, they are able to evaluate different perspectives and adjust their own thinking by learning from others. Students will also explore the concept of cultural identity and diverse cultural perspectives by examining a variety of texts that range from personal reflections to short stories and art. By studying a wide range of texts representing a variety of cultures, students make connections to their own lives to better understand the interrelationships of multiple cultures.

### Suggested Texts and Materials

You will need the following materials for this unit:

- Activity 1.2—photographs of images with symbolic/cultural associations
- Activity 1.6—Frida Kahlo, *Self-Portrait on the Borderline Between Mexico and the United States*, 1932
- Activity 1.11—photograph of a quilt or an actual quilt

### Instructional Sequence

The unit begins with activities that guide students to think of culture as a prism through which they view themselves and are viewed by others. Students then apply their understanding to a variety of texts in a range of genres (informational text, personal essay, novel excerpt, art, poetry, and short story) that explore the central concepts of cultural identity and perspective. Students will apply their understanding of cultural identity in Embedded Assessment 1 by writing a reflective essay explaining their own cultural identity.

Students next read a number of texts about the relationship between one's cultural makeup and the way one views the world. They analyze and evaluate an argument and complete activities that guide them through the process of synthesizing texts to support a well-reasoned argument. Embedded Assessment 2, builds on this learning by asking students to support an argumentative claim by synthesizing evidence from various texts to collaboratively write a synthesis paper.



### AP/College

In this unit, students explore these important concepts for AP/College:

- Analyzing the meaning and style—voice and structure. (Activities 1.5)
- Writing a response that uses relevant evidence to support a claim. (Activities 1.5)
- Using AP strategies to evaluate style. (Activities 1.6)
- Synthesizing information from a variety of sources. (Activities 1.3)
- Deconstructing a synthesis problem. (Language and Composition) (Activities 1.5)

PLANNING THE UNIT  
continued

## Unpacked Embedded Assessments

Embedded Assessment 1: Writing About Cultural Identity	Embedded Assessment 2: Writing a Synthesis Paper
<p><b>Skills and Knowledge:</b></p> <ul style="list-style-type: none"> <li>• Understand and apply the term <i>conflict</i> to cultural situations.</li> <li>• Write a reflective essay using an effective organizational structure and techniques.</li> <li>• Examine or convey complex ideas, concepts, and information.</li> <li>• Develop a topic with well-chosen, relevant, and sufficient evidence appropriate to the audience's knowledge of the topic.</li> <li>• Work through all stages of the writing process.</li> <li>• Use varied types of phrases and clauses to convey specific meanings and add interest to writing.</li> </ul>	<p><b>Skills and Knowledge:</b></p> <ul style="list-style-type: none"> <li>• Deconstruct a prompt.</li> <li>• Work with a group to establish responsibilities.</li> <li>• Gather and synthesize relevant information from multiple authoritative print and digital sources.</li> <li>• Review past work to establish the context of authors.</li> <li>• Understand and apply the elements of argument (claim, counterclaim, reasons, and evidence).</li> <li>• Share and respond to group feedback.</li> <li>• Work through stages of the writing process.</li> </ul>

## Instruction and Pacing

Activities and Pacing Total: 28 days	Description
<p><b>1.1-1.3</b> 4 days</p>	<p>Students begin the unit by unpacking the Embedded Assessment 1. They can understand the task ahead. They will explore the components that contribute to cultural identity and participate in collaborative learning in which they are expected to respond thoughtfully to others and insightfully about their own cultural identity. This discussion also introduces students to the concepts that will inform and organize the work of the grade year.</p>
<p><b>1.4</b> 1 day</p>	<p>Language and Writer's Craft lessons appear in every unit, providing the opportunity to apply knowledge of language so that they can make choices for meaning or style in their writing and speech. The first Writer's Craft activity asks students to examine various types of writing and apply this new learning to their own writing in order to add variety and interest in writing.</p>
<p><b>1.5-1.6</b> 4 days</p>	<p>Students continue to examine cultural identity as presented in multiple genres and analyze the stylistic techniques of literary selections. They apply this new learning to their own writing. Through close reading, students conduct</p>



<p><b>Embedded Assessment 1</b> 2 days</p>	<p>By the time students encounter the EA, they will have completed about their cultural identity. They will work through the stages of process to create a reflective essay incorporating the skills and c the unit so far. The completion of this EA prepares students for th analyzing and synthesizing they will do in the second half of the</p>
<p><b>1.9-1.10</b> 2 days</p>	<p>Students begin the second half of the unit unpacking the Embedd assignment by deconstructing the prompt and examining the rea oral literacy skills needed to be successful on the task. Student: essay with a unique authorial perspective and practice deconstru responding to the corresponding writing prompt.</p>
<p><b>1.11-1.12</b> 3 days</p>	<p>In preparation for writing a synthesis paper, students will learn h information, compare and contrast ideas presented in texts, and elements of an argument by developing claims and counterclaim: relevant evidence.</p>
<p><b>1.13-1.14</b> 4 days</p>	<p>Students will continue to examine the elements of the argument the effectiveness of an author's argument, ideas, structure, and i These activities guide students through the process of developin with careful consideration of the task, purpose, audience, structu and use of language.</p>
<p><b>1.15-1.16</b> 2 days</p>	<p>As students get closer to the Embedded Assessment, they will re synthesis prompt as practice for the upcoming task. These activi students to work collaboratively in collegial discussion groups to introduce a precise position, choose relevant authors, and refine supplying evidence for each.</p>
<p><b>Embedded Assessment 2</b> 3 days</p>	<p>By the time students encounter the Embedded Assessment, they started some preliminary planning to ensure that they work effec collaborative group to successfully complete the Embedded Asse students finish the task, they will reflect on their learning in this learning goals for the next unit.</p>

### Additional Support for Writing

Writing Workshops that provide a sequence of activities designed for direct writing instruction writing process and in specific genres are available for each grade level of the SpringBoard cu Workshops may be accessed at SpringBoard Online. Each workshop is accompanied by teach notes, student pages that include a scoring guide, and additional writing prompts. The follow workshops are recommended for Unit 1:

PLANNING THE UNIT  
continued

## Independent Reading

Research indicates that the best way for students to improve their reading skills is to engage in independent reading for extended periods of time. By reading classic and contemporary world literature and literary nonfiction—representative of a variety of periods, cultures, and worldviews—students can learn to appreciate divergent cultures that represent the diverse perspectives they encounter in twenty-first-century classrooms and workplaces.

The guidelines for the independent reading are:

- Texts should be short enough for students to read outside of class in two weeks and engaging enough that students will be motivated to read them.
- Texts should have an identifiable cultural context perhaps including, but not limited to, such elements as food, sports, hobbies, religion, clothes, family, music, art, education, gender, and identity, etc.

Literature and literary nonfiction representing diverse perspectives, experiences, or cultures is an excellent choice for independent reading in this unit. Consider authors such as:

- Firoozeh Dumas
- Michelle Serros
- Erin Gruell
- Paulo Coelho
- Chaim Potok
- Kashmira Sheth
- Amy Tan
- Bryce Courtenay
- Luis Rodriguez
- Frank McCourt

Introduce students to their outside reading by reviewing the guidelines for choosing texts. After discussing the guidelines, ask students to brainstorm possible selections that could work. Read these titles on the board. Set a deadline to complete the independent reading. After students complete the assignment, use the following prompt to measure students' ability to apply the study of world culture to their reading:

How can cultural experiences shape, impact, or influence one's perception of the world?

Throughout the unit, look for **Independent Reading Links**, which include opportunities for students to connect concepts in the unit to their independent reading. You may want to have students keep a journal of their responses to the reading links.



## UNIT 1

Have students read the goals for the unit and mark any words that are unfamiliar to them. Have students add these words to the classroom Word Wall, along with definitions.

You may also want to post these goals in a visible place in the classroom for the duration of this unit, allowing you and your students to revisit the goals easily and gauge progress toward achieving goals throughout the unit.

### VOCABULARY DEVELOPMENT

Important terms in this unit are divided into academic vocabulary (those words that are used in multiple curriculum areas) and literary terms, which are specific to the student of literature and language arts.

Adding to vocabulary knowledge is essential for reading fluency. Students will encounter new vocabulary in this course in multiple ways:

- Academic Vocabulary
- Literary Terms
- Unfamiliar terms in text selections (often glossed)
- Word Connections
- Oral Discussions.

Encourage students to keep a **Reader/Writer Notebook** in which they record new words and their meanings (and pronunciations if needed). Having students use word study graphic organizers to study key vocabulary terms in depth will greatly enhance their understanding of new words and their connection to unit concepts and to the broader use of academic terms.

See the Resources section at the back of this book for examples of graphic organizers suitable for word study. As students become more familiar with using graphic organizers to explore the meaning of a word, you may want them to create

## UNIT 1

# Cultural Conversations

### GOALS:

- To analyze how culture affects identity and perceptions
- To practice effective speaking and listening skills that build capacity for collaboration and communication
- To analyze the concept of voice in reading and writing
- To examine and apply the elements of argument
- To analyze and apply syntactic structures in writing

### ACADEMIC VOCABULARY

synthesis  
perspective  
argument  
claim  
counterclaim  
concession  
refutation

### Literary Terms

voice  
syntax  
conflict  
theme  
thematic statement  
allusion  
symbol  
images  
figurative language

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**Language and Writer's Craft**

- Syntax (1.4)
- Colon and Semicolon (1.10)
- Phrases and Clauses (1.12)

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# "Two Kinds" of Cultural Identity

ACTIVITY  
1.5

## Learning Target

- Analyze how two characters interact and develop over the course of a text to explain how conflict is used to advance the theme of a text.

## Before Reading

Consider the following issues. As your teacher reads each statement, go to the area of the room that most corresponds to your response to the statement.

- My family's cultural heritage is an ethnic hash.
- My parents actively help me appreciate our family's cultural heritage.
- I sometimes feel in conflict with my parents because we define our cultural identities differently.

- Brainstorm a list of factors that explain why you and your peers may differ strongly in your responses to these statements. What factors shape individual perspectives on cultural issues?

Factors involve racial and ethnic backgrounds, each family's attitude toward and affiliation with their cultural heritage, and individual relationships and dynamics within each family.

## During Reading

- As you read Amy Tan's short story "Two Kinds," look for evidence of conflict between two generations and two distinct perspectives about culture. Mark the text for answers to these questions:
  - What is the reason for the conflict?
  - How is it resolved?
  - How does the conflict connect to the meaning of the work as a whole?

**LEARNING STRATEGIES:**  
Discussion Groups, Marking the Text, Brainstorming, Graphic Organizer, Questioning the Text

## ACADEMIC VOCABULARY

A **perspective** is an individual's view or outlook about a topic.

## My Notes

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## Literary Terms

A **conflict** is a struggle or problem in a story. An *internal conflict* occurs when a character struggles between opposing needs or desires or emotions within his or her own mind. An *external conflict* occurs when a character struggles against an outside force. This force may be another character, a societal expectation, or something in the physical world.

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## COMMON CORE STATE STANDARDS

### Focus Standards:

other characters, and advance the plot or develop the theme.

Additional Standards Addressed:

## ACTIVITY 1.5 continued

**Text Complexity****Overall:** Accessible**Lexile:** 910**Qualitative:** Moderate Difficulty**Task:** Moderate (Analyze)

**5** Model your interaction with the conflict in Amy Tan's "Two Kinds" by doing a think-aloud of Chunk 1. In particular, question the text by asking levels of questions about the tension between mother and daughter in the story, and model how to use the Key Ideas and Details feature and textual details to shape questions.

- Level 1: What experiences have shaped the mother's perspective on America?
- Level 2: What is symbolized by the Shirley Temple incident?
- Level 2: How does Tan's repetition of "You could" in the first paragraph affect your perception of the mother?
- Level 3: Have you ever tried to be something simply because your parents wanted you to do so?

**6** Because this story may need to be finished as homework, assign groups to the remaining chunks of the story, telling them to generate questions in the margin for their chunk. Require students to mark the text with their thoughts as they read the text.

**Key Ideas and Details:** They are working together as a team: "I was just as excited as my mother."

ACTIVITY 1.5  
continued

## My Notes

**KEY IDEAS AND DETAILS**

What is the relationship between Jing-mei and her mother like at this point in the narrative? What textual evidence supports your response?

## "Two Kinds" of Cultural

**ABOUT THE AUTHOR**

Amy Tan was born in California in 1952 to a family that immigrated from their native China. A writer from a very early age, she had a rebellious adolescence, and the experience of attending a boarding school in Switzerland as well as her own experiences ultimately became a writer of fiction. She has written several novels including her most famous *The Joy Luck Club*. This is an excerpt. Tan resides in San Francisco.

## Novel Excerpt

**"Two Kinds"**

by Amy Tan

**Chunk 1**

My mother believed you could be anything you wanted to be in America. You could open a restaurant. You could work for a company. You could buy a house with almost no money. You could become instantly famous.

"Of course, you can be a prodigy, too," my mother said. "You can be the best anything. What does Auntie Lindo think?"

America was where all my mother's hopes were. She had come here in 1949 after losing everything in China: her husband, and two daughters, twin baby girls. Things could get better in so many ways.

We didn't immediately pick the right path. I could be a Chinese Shirley Temple. We'd be in the movies. They were training films. My mother would be the instructor. And I would see Shirley tapping her feet, or her hands, into a very round O while saying "Oh, my!" Shirley's eyes flooded with tears. "You already have it!"

Soon after my mother got this idea about beauty training school in the Mission District and barely hold the scissors without shaking. It was a mess of uneven mass of crinkly black fuzz. My mother tried to wet down my hair.

"You look like a Negro Chinese," she said.

The instructor of the beauty training school said I should make my hair even again. "Peter Pan is very popular with my mother. I now had bad hair (the length of my hair) slant two inches above my eyebrows. I liked to look forward to my future fame.

ACTIVITY 15  
continued

In fact, in the beginning I was just as excited as my mother, maybe even more so. I pictured this prodigy part of me as many different images, and I tried each one on for size. I was a dainty ballerina girl standing by the curtain, waiting to hear the music that would send me floating on my tiptoes. I was like the Christ child lifted out of the straw manger, crying with holy indignity. I was Cinderella stepping from her pumpkin carriage with sparkly cartoon music filling the air.

In all of my imaginings I was filled with a sense that I would soon become perfect: My mother and father would adore me. I would be beyond reproach. I would never feel the need to sulk, or to clamor for anything. But sometimes the prodigy in me became impatient. "If you don't hurry up and get me out of here, I'm disappearing for good," it warned. "And then you'll always be nothing."

**Chunk 2**

Every night after dinner my mother and I would sit at the Formica topped kitchen table. She would present new tests, taking her examples from stories of amazing children that she read in *Ripley's Believe It or Not* or *Good Housekeeping*, *Reader's Digest*, or any of a dozen other magazines she kept in a pile in our bathroom. My mother got these magazines from people whose houses she cleaned. And since she cleaned many houses each week, we had a great assortment. She would look through them all, searching for stories about remarkable children.

The first night she brought out a story about a three-year-old boy who knew the capitals of all the states and even most of the European countries. A teacher was quoted as saying that the little boy could also pronounce the names of the foreign cities correctly. "What's the capital of Finland?" my mother asked me, looking at the story.

All I knew was the capital of California, because Sacramento was the name of the street we lived on in Chinatown. "Nairobi!" I guessed, saying the most foreign word I could think of. She checked to see if that might be one way to pronounce *Helsinki* before showing me the answer.

The tests got harder – multiplying numbers in my head, finding the queen of hearts in a deck of cards, trying to stand on my head without using my hands, predicting the daily temperatures in Los Angeles, New York, and London. One night I had to look at a page from the Bible for three minutes and then report everything I could remember. "Now Jehoshaphat had riches and honor in abundance and . . . that's all I remember, Ma," I said.

And after seeing, once again, my mother's disappointed face, something inside me began to die. I hated the tests, the raised hopes and failed expectations. Before going to bed that night I looked in the mirror above the bathroom sink, and I saw only my face staring back – and understood that it would always be this ordinary face – I began to cry. Such a sad, ugly girl! I made high-pitched noises like a crazed animal, trying to scratch out the face in the mirror.

And then I saw what seemed to be the prodigy side of me – a face I had never seen before. I looked at my reflection, blinking so that I could see more clearly. The girl staring back at me was angry, powerful. She and I were the same. I had new thoughts, willful thoughts – or, rather, thoughts filled with lots of won'ts. I won't let her change me, I promised myself. I won't be what I'm not.

So now when my mother presented her tests, I performed listlessly, my head propped on one arm. I pretended to be bored. And I was. I got so bored that I started counting the bellows of the foghorns out on the bay while my mother drilled me in other areas. The sound was comforting and reminded me of the cow jumping over the moon. And the next day I played a game with myself, seeing if my mother would give up on me before eight bellows. After a while I usually counted only one bellow, maybe two at most. At last she was beginning to give up hope.

## My Notes

**KEY IDEAS AND DETAILS**

How does Jing-mei's perspective change in this section? What explains this change?



ACTIVITY 1.5 *continued*

7 Call students attention to the first paragraph, and ask them to notice the arrangement of words in these sentences. Ask these questions:

- How would you describe the syntax? (The sentences are short and abrupt.)
- What is the effect on your perception of the mother? (The sentences imitate the mother's actions and her frustration.)

**Key Ideas and Details:** The mother and daughter are in conflict because the mother wants her daughter to succeed and the daughter does not want to be pressured to change. She wants to be loved as she is.

ACTIVITY 1.5  
*continued*

## "Two Kinds" of Cultural

GRAMMAR & USAGE  
Syntax

Notice the arrangement of words in the sentences beginning with "She got up . . ." through the rest of the paragraph. What effect do the short, abrupt sentences have on your perception of the mother?

## My Notes

## KEY IDEAS AND DETAILS

What conflicts are apparent in this conversation? What reasons are there for the conflicts?

## Chunk 3

Two or three months went by without being a prodigy. And then one day my mother had the *Ed Sullivan Show* on TV. The TV was old and shorting out. Every time my mother got up to adjust the set, the sound would come back and she would be talking. As soon as she sat down, again. She got up—the TV broke into loud down—silence. Up and down, back and forth. It was like a stiff, embraceless dance between her and the set. Finally, she stood by the set with her hand

She seemed entranced by the music, a mesmerizing quality, which alternated between likable and scary.

"Ni kan," my mother said, calling me out.

I could see why my mother was fascinated by a little Chinese girl, about nine years old, with the sauciness of a Shirley Temple. She was professional. And she also did a fancy sweep of a curtsy, cascaded to the floor like petals of a large c

In spite of these warning signs, I wasn't. I couldn't afford to buy one, let alone reams. My mother was generous in my comments when my mother

"Play note right, but doesn't sound good. Sound?"

"What are you picking on her for?" I said. "I'm not the best, but she's trying hard." I knew my mother had said that.

"Just like you," she said. "Not the best. Just like you." as she let go of the sound dial and sat down.

The little Chinese girl sat down also, to my surprise. I remember the song, because later on I had

Three days after watching the *Ed Sullivan Show*, my mother's schedule would be for piano lessons and piano. The girl who lived on the first floor of our apartment was a piano teacher, and my mother had traded house for piano for me to practice on every day, two

When my mother told me this, I felt angry. I and then kicked my foot a little when I could

"Why don't you like me the way I am? I can't play piano. And even if I could, I wouldn't go on

My mother slapped me. "Who ask you to be your best. For your sake. You think I want you to ask you!"

"So ungrateful," I heard her mutter in a low voice. "She'd be famous now."

ACTIVITY 1.5  
continued**Check 4**

Mr. Chong, whom I secretly nicknamed Old Chong, was very strange, always tapping his fingers to the silent music of an invisible orchestra. He looked ancient in my eyes. He had lost most of the hair on the top of his head, and he wore thick glasses and had eyes that always looked tired. But he must have been younger than I thought, since he lived with his mother and was not yet married.

I met Old Lady Chong once, and that was enough. She had a peculiar smell, like a baby that had done something in its pants, and her fingers felt like a dead person's, like an old peach I once found in the back of the refrigerator: its skin just slid off the flesh when I picked it up.

I soon found out why Old Chong had retired from teaching piano. He was deaf. "Like Beethoven!" he shouted to me: We're both listening only in our head!" And he would start to conduct his frantic silent sonatas.

Our lessons went like this. He would open the book and point to different things, explaining their purpose: "Key! Treble! Bass! No sharps or flats! So this is C major! Listen now and play after me!"

And then he would play the C scale a few times, a simple cord, and then, as if inspired by an old unreachable itch, he would gradually add more notes and running trills and a pounding bass until the music was really something quite grand.

I would play after him, the simple scale, the simple chord, and then just play some nonsense that sounded like a rat running up and down on top of garbage cans. Old Chong would smile and applaud and say "Very good! But now you must learn to keep time!"

So that's how I discovered that Old Chong's eyes were too slow to keep up with the wrong notes I was playing. He went through the motions in half time. To help me keep rhythm, he stood behind me and pushed down on my right shoulder for every beat. He balanced pennies on top of my wrists so that I would keep them still as I slowly played scales and arpeggios. He had me curve my hand around an apple and keep that shame when playing chords. He marched stiffly to show me how to make each finger dance up and down, staccato, like an obedient little soldier.

He taught me all these things, and that was how I also learned I could be lazy and get away with mistakes, lots of mistakes. If I hit the wrong notes because I hadn't practiced enough, I never corrected myself, I just kept playing in rhythm. And Old Chong kept conducting his own private reverie.

So maybe I never really gave myself a fair chance. I did pick up the basics pretty quickly, and I might have become a good pianist at the young age. But I was so determined not to try, not to be anybody different, and I learned to play only the most ear-splitting preludes, the most discordant hymns.

Over the next year I practiced like this, dutifully in my own way. And then one day I heard my mother and her friend Lindo Jong both after church, and I was leaning against a brick wall, wearing a dress with stiff white petticoats. Auntie Lindo's daughter, Waverly, who was my age, was standing farther down the wall, about five feet away. We had grown up together and shared all the closeness of two sisters, squabbling over crayons and dolls. In other words, for the most part, we hated each other. I thought she was snotty. Waverly Jong had gained a certain amount of fame as "Chinatown's Littlest Chinese Chess Champion."

**My Notes**


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**KEY IDEAS AND DETAILS**  
How does the relationship between Jing-mei's mother and Auntie Lindo contribute to the conflict between Jing-mei and her mother in the story?

## ACTIVITY 1.5 continued

**Key Ideas and Details:** With the paragraph beginning “And I started to play,” the narrator’s tone shifts from pride in her appearance and an expectation of success to shame when she sees her mother’s horrified and disappointed face.

ACTIVITY 1.5  
continued

## “Two Kinds” of Cultural

## My Notes

“She bring home too many trophy.” At she play chess. All day I have no time do no scolding look at Waverly, who pretended n

“You lucky you don’t have this problem mother.

And my mother squared her shoulder yours. If we ask Jing-mei wash dish, she he this natural talent.” And right then I was de

A few weeks later Old Chong and my show that was to be held in the church hall to buy me a secondhand piano, a black Wu showpiece of our living room.

For the talent show I was to play a piece *Scenes From Childhood*. It was a simple, me it was. I was supposed to memorize the wh a few bars and then cheating, looking up to listened to what I was playing. I daydream someone else.

The part I liked to practice best was th on the carpet with a pointed foot, sweep to

My parents invited all the couples from Auntie Lindo and Uncle Tin were there. W come. The first two rows were filled with cl The littlest ones got to go first. They recited on miniature violins, and twirled hula hoop or curtsied, the audience would sigh in uni

When my turn came, I was very confic was as if I knew, without a doubt, that the j fear whatsoever, no nervousness. I rememl over the audience, at my mother’s blank fa lipped smile, Waverly’s sulky expression. Tl of lace, and a pink bow in my Peter Pan ba jumping to their feet and Ed Sullivan rushi

And I started to play. Everything was s I looked that I wasn’t worried about how I the first wrong note. And then I hit anothe my head and began to trickle down. Yet I c were bewitched. I kept thinking my fingers switching to the right track. I played this st notes staying with me all the way.

When I stood up, I discovered my legs nervous, and the audience, like Old Chong and had not heard anything wrong at all. I knee, looked up, and smiled. The room wa beaming and shouting “Bravo! Bravo! Wel her stricken face. The audience clapped we my whole face quivering as I tried not to c mother. “That was awful,” and the mother s

## KEY IDEAS AND DETAILS

How does the narrator’s tone shift during this scene?

ACTIVITY 1.5  
continued

And now I realized how many people were in the audience – the whole world, it seemed. I was aware of eyes burning into my back. I felt the shame of my mother and father as they sat stiffly through the rest of the show.

We could have escaped during intermission. Pride and some strange sense of honor must have anchored my parents to their chairs. And so we watched it all. The eighteen-year-old boy with a fake moustache who did a magic show and juggled flaming hoops while riding a unicycle. The breasted girl with white make up who sang an aria from *Madame Butterfly* and got an honorable mention. And the eleven-year-old boy who was first prize playing a tricky violin song that sounded like a busy bee.

After the show the Haus, the Jongs, and the St. Clairs, from the Joy Luck Club, came up to my mother and father.

"Lots of talented kids," Auntie Lindo said vaguely, smiling broadly. "That was somethin' else," my father said, and I wondered if he was referring to me in a humorous way, or whether he even remembered what I had done.

Waverly looked at me and shrugged her shoulders. "You aren't a genius like me," she said matter-of-factly. And if I hadn't felt so bad, I would have pulled her braids and punched her stomach.

But my mother's expression was what devastated me: a quiet, blank look that said she had lost everything. I felt the same way, and everybody seemed now to be coming up, like gawkers at the scene of an accident to see what parts were actually missing.

When we got on the bus to go home, my father was humming the busy-bee tune and my mother kept silent. I kept thinking she wanted to wait until we got home before shouting at me. But when my father unlocked the door to our apartment, my mother walked in and went straight to the back, into the bedroom. No accusations. No blame. And in a way, I felt disappointed. I had been waiting for her to start shouting, so that I could shout back and cry and blame her for all my misery.

I had assumed that my talent-show fiasco meant that I would never have to play the piano again. But two days later, after school, my mother came out of the kitchen and saw me watching TV.

"Four clock," she reminded me, as if it were any other day. I was stunned, as though she were asking me to go through the talent-show torture again. I planted myself more squarely in front of the TV.

"Turn off TV," she called from the kitchen five minutes later. I didn't budge. And then I decided, I didn't have to do what mother said anymore. I wasn't her slave. This wasn't China. I had listened to her before, and look what happened. She was the stupid one.

She came out of the kitchen and stood in the arched entryway of the living room. "Four clock," she said once again, louder.

"I'm not going to play anymore," I said nonchalantly. "Why should I? I'm not a genius."

She stood in front of the TV. I saw that her chest was heaving up and down in an angry way.

"No!" I said, and I now felt stronger, as if my true self had finally emerged. So this was what had been inside me all along.

## My Notes

## KEY IDEAS AND DETAILS

Skilled writers take poetic license and break rules of proper syntax. Why do you think Tan uses fragments to describe the acts in the show?

## KEY IDEAS AND DETAILS

The word *but* and colons often signal a shift in literature. What shift is happening here? How is it related to the central conflict in the story?





ACTIVITY 1.5 *continued*

**Key Ideas and Details:** Jing-mei's mother is saying that a daughter is either obedient or not, but she is also making a reference to the difference between how daughters born in China behave compared with those born and raised in the United States.

**Key Ideas and Details:** Jing-mei's mother thinks her daughter can be anything, but Jing-mei does not believe this. Even though the mother/daughter conflict is external, the main conflict here is internal: Jing-mei's struggle with her own low expectations and failure to believe in herself.

ACTIVITY 1.5  
*continued*

## "Two Kinds" of Cultural

## My Notes

## KEY IDEAS AND DETAILS

To what is "Two Kinds" referring here? What conflicting perspectives on cultural identity are evident in this scene?

## KEY IDEAS AND DETAILS

How does the sentence beginning "Unlike my mother, I did not ..." connect to the first paragraph of the story? Does this suggest the conflict in the story is primarily internal or external?

"No! I won't!" I screamed. She snapped, pulled me off the floor. She was frightening towards the piano as I kicked the throw rug hard bench. I was sobbing by now, looking more and her mouth was open, smiling era

"You want me to be something that I'm daughter you want me to be!"

"Only two kinds of daughters," she said and those who follow their own mind! Obedient daughter!"

"Then I wish I weren't your daughter. I As I said these things I got scared. It felt like crawling out of my chest, but it also felt good at last.

"Too late to change this," my mother said

And I could sense her anger rising to i And that's when I remembered the babies e talked about. "Then I wish I'd never been b Like them."

It was as if I had said magic words. Al closed, her arms went slack, and she backed blowing away like a small brown leaf, thin,

It was not the only disappointment my followed. I failed her many times, each tim expectations. I didn't get straight As. I didn Stanford. I dropped out of college.

Unlike my mother, I did not believe I c only be me.

And for all those years we never talked terrible declarations afterward at the piano as if it were a betrayal that was now unspes she had hoped for something so large that

And even worse, I never asked her abc she given up hope? For after our struggle a again. The lessons stopped 'The lid to the pi misery, and her dreams.

So she surprised me. A few years ago s thirtieth birthday. I had not played in all th forgiveness, a tremendous burden removec won't you and Dad miss it?" "No, this your You only one can play."

"Well, I probably can't play anymore," my mother said, as if she knew this was cet be a genius if you want to." "No, I couldn't," she was neither angry nor sad. She said it a disapproved. "Take it," she said.

ACTIVITY 1.5  
continued

But I didn't at first. It was enough that she had offered it to me. And after that, every time I saw it in my parents' living room, standing in front of the bay window, it made me feel proud, as if it were a shiny trophy that I had won back.

Last week I sent a tuner over to my parent's apartment and had the piano reconditioned, for purely sentimental reasons. My mother had died a few months before and I had been getting things in order for my father a little bit at a time. I put the jewelry in special silk pouches. The sweaters I put in mothproof boxes. I found some old Chinese silk dresses, the kind with little slits up the sides. I rubbed the old silk against my skin, and then wrapped them in tissue and decided to take them home with me.

After I had the piano tuned, I opened the lid and touched the keys. It sounded even richer than I remembered. Really, it was a very good piano. Inside the bench were the same exercise notes with handwritten scales, the same secondhand music books with their covers held together with yellow tape.

I opened up the Schumann book to the dark little pieces I had played at the recital. It was on the left-hand page, "Pleading Child." It looked more difficult than I remembered. I played a few bars, surprised at how easily the notes came back to me.

And for the first time, or so it seemed, I noticed the piece on the right-hand side. It was called "Perfectly Contented." I tried to play this one as well. It had a lighter melody but with the same flowing rhythm and turned out to be quite easy. "Pleading Child" was shorter but slower; "Perfectly Contented" was longer but faster. And after I had played them both a few times, I realized they were two halves of the same song.



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My Notes

Blank lined area for notes.

IDEAS AND DETAILS

What is significant about Jing-me's discovery in the final paragraphs? What does it reveal about her perspective now? Does this bring resolution to the conflict(s) in the story or not?

Large blank lined area for notes.

## ACTIVITY 1.5 continued

**8** Have group members confer to select 4–5 of their best questions to guide a discussion of their chunk. Conference with groups to check their questions.

**9** Form a discussion circle and allow student groups to lead the discussion of their chunk. Be sure to close the discussion by asking students to consider how Jing-mei's conflict and changing perspective links to the meaning of the work as a whole.

**10** Direct discussion groups to complete the graphic organizer regarding the conflicts in "Two Kinds." Encourage individual accountability by directing a different student in each group to initiate the discussion of one of the graphic organizer categories.

**11** Have students respond to the Writing Prompt. Provide students with our expectations for the essay. Adjust the length or complexity of the essay to fit your needs.

**12** You may need to review the concepts of theme and thematic statement by modeling the process of brainstorming potential thematic subjects and crafting a thematic statement. To help do this, you could ask students to consider what is implied by the perspective revealed in the final paragraph of the story. Activities 1.8 and 1.9 provide additional opportunities for modeling this process.

## ▶ ASSESS

The Writing Prompt provides an opportunity for formative assessment of students' skills in writing a literary analysis essay.

## ▶ ADAPT

Use students' essays to determine whether they need additional direct instruction in areas such as academic voice. Integrate quotes.

ACTIVITY 1.5  
continued

## "Two Kinds" of Cultural

## My Notes

## Literary Terms

The theme of a work is the writer's central idea or main message about life. The theme may be either implicit or explicit. A thematic statement is an interpretive statement articulating the central meaning of the text.

## After Reading

3. Review your notes about the conflicts graphic organizer analyzing Jim-mei's with her mother.

Mom's perspective on cultural identity	Mom idea her daughter's dream of American
Jing-mei's perspective on cultural identity	Jing-mei shares her rebel who right to be
The contrast with Waverly and Auntie Lindo	Auntie Lin who is a to Jing-mei like even
How do the conflicts connect with the meaning of the work as a whole?	The struggle independent the mother American for self-a

**Writing Prompt:** Explain how Tan uses daughter to develop the theme of the work.

- Build your essay around a clear focus identity, toward her mother, toward A
- Support your response with quotes a
- Use an academic voice.

## Check Your Understanding

How can the conflict between characters group members, generate a list of possible statements for the theme you think is most

## Two Perspectives on Cultural Identity

ACTIVITY  
1.6

### Learning Targets

- Analyze a particular point of view regarding a cultural experience expressed in literature and art.
- Compare and contrast the representation of a subject in different mediums.

**LEARNING STRATEGIES:**  
Close Reading,  
Metacognitive Markers,  
Discussion Groups, OPTIC

### Before Reading

1. In preparation for a discussion on the life, art, and culture of Frida Kahlo, watch a short PBS film clip *The life and Times of Frida*. Take notes on the key ideas and details that help you understand Kahlo's life, art, and cultural identity.

My Notes

### During Reading

2. As you read a brief biography, "Honestly Frida," use metacognitive markers to mark the text. As you mark the text, focus on the details emphasized that help you understand Kahlo's life, art, and cultural identity.

### Biography

# Honestly Frida

from PBS

With slim sable brushes, Frida Kahlo painstakingly rendered her bold unibrow and mustache in dozens of self-portraits. This same Frida also shaved three years off her age, claiming 1910 to be the year she was born in Coyoacán, Mexico, instead of 1907.

Vanity? Hardly. Frida, always her own favorite model, was not about preserving youthful beauty so much as identifying herself with Mexico, her beloved homeland. Frida's "acquired birth year" just so happens to coincide with the outbreak of the Mexican Revolution (1910) and the overthrow of President Porfirio Díaz.

If her glaring lie seems jarring and incongruous<sup>1</sup> - disturbing, even, in the face of her usual unabashed candor - reflect for a moment on the juxtapose<sup>2</sup> images that characterize her paintings. Frida never allowed apparent facts - her own birth certificate, for instance - to get in the way of a higher truth; the truth in this case being that she and modern Mexico were inextricably<sup>3</sup> bound in both revolution and renaissance.



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- <sup>1</sup> **incongruous:** out of place
- <sup>2</sup> **juxtapose:** place together for comparison
- <sup>3</sup> **inextricably:** not capable of being separated

its reserved.

### COMMON CORE STATE STANDARDS

#### Focus Standards:

or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience

## ACTIVITY 1.6 continued

**5** Organize discussion groups, and remind them of the class discussion norms.

**6** Monitor discussions and check that students are prepared and are asking questions to keep the discussion moving. Set a time limit for discussions. Then, ask volunteers to share a few of their key ideas about Frida Kahlo and her culture.

ACTIVITY 1.6  
continued

## Two Perspectives on Cu

## My Notes

An understanding of Frida Kahlo, the pers aside of conventional<sup>4</sup> thoughts – and date paradoxically<sup>5</sup> enough, it requires the cont born amidst political chaos in her homelac give or take a couple years. That image, acc itself. It would be quibbling to disagree.

**Frida the Surrealist?**

Although Frida's work, often fantastic and surrealism<sup>6</sup>, she once wrote that she never Breton came to Mexico and told me I was about a bomb," Breton wrote, admiringly.) argued that Frida was a realist. Her princip agree, writing that even in her most enigm Gave Me," Frida is "down to earth," having straightforward way." Like much of Mexica fantasy as if the two were inseparable and

"Really I do not know whether my painting they are the frankest expression of myself," always been my sensations, my states of mi been producing in me. I have frequently of were the most sincere and real thing that I and outside of myself."

**After Reading**

3. Organize your notes from both texts e prepared with well-reasoned text-bas and cultural identity.

**Discussion Group:** What did you learn at identity? What details are emphasized in this artist and how she depicts her cultui be sure to:

- Adhere to the class norms for discuss
- Present thoughtful, well-reasoned ide
- Use textual evidence to support resp

<sup>4</sup> conventional: lacking originality

<sup>5</sup> paradoxically: not normal or usual

<sup>6</sup> surrealism: fantastic or incongruous imager

### About the Artist

In 1930 Frida Kahlo's husband, Diego Rivera, received several commissions to paint murals in the United States, causing them to move from Mexico to this country. After three years in the United States, Frida was homesick and longed to return to Mexico. This tension between living in one world and longing to be in another inspired her painting *Self-Portrait on the Borderline Between Mexico and the United States*.



Like literature, art is a medium that intends to communicate to an audience. Just as every literary work is a conversation waiting to happen, so is a work of art waiting for a listening audience. As a viewer and reader of art, you must consider the elements of the art before making an interpretation.

### Introducing the Strategy: OPTIC

OPTIC is a strategy for analyzing visual texts, including paintings, photographs, advertisements, maps, charts, or graphs and developing an interpretation regarding the meaning or them(s) of the text.

4. Use the OPTIC graphic organizer on the next page to analyze this painting.

### My Notes

**ACTIVITY 1.6** continued

9 Have students complete the OPTIC graphic organizer to analyze this painting.

**Differentiating Instruction**

To support students in analyzing this painting, you may want to share information from the analysis of the painting (note 8). To extend this activity, ask students to research additional paintings by Frida Kahlo or other Mexican artists (such as her husband, Diego Rivera, who is known for his very large murals) and analyze their representation of cultural identity.

**ACTIVITY 1.6**  
continued**Two Perspectives on Cu**

	<p><b>Title of Piece:</b> <i>Self-Portrait on the Borderline Between Mexico and the United States</i>  <b>Artist:</b> <i>Frida Kahlo</i> <b>Type of artwork:</b> <i>painting</i></p>
<b>Overview</b>	<p>Look at the artwork for at least 10 seconds. Generate a list of observations. What strikes you as interesting, odd, etc.? What is unusual? How does her dress—its color and style—represent her? What does the skull on the Mexico side represent? Why is she holding a Mexican flag? What aspect of life in each country is represented? How do the electrical wires on the one side differ from the other?</p>
<b>Parts</b>	<p>Look closely at the artwork, making note of important details. Ask questions, such as: Who are the figures? What is the significance of the symbols present? What historical information is conveyed? Analysis of the steam/clouds: the clouds on the U.S. side include the American flag. The clouds on the Mexican side include a glaring sun and a moon connected by lightning. The forces of weather seem a larger, looming presence on the Mexican side. The presence of industry appears to loom the largest on the U.S. side.</p>
<b>Title</b>	<p>Consider what the title and any written elements of the artwork mean. How does the title relate to what is portrayed? "Self-Portrait on the Borderline Between Mexico and the United States" suggests differences between these two cultures contribute to her identity. The caption on the pedestal means "Carmen Rivera was Kahlo's maiden name, so this suggests that she is on the borderline."</p>
<b>Inter-relationships</b>	<p>Look for connections between and among the title and the different elements related? The common gray/brown landscape highlights the contrast between the two sides. The girl's pink dress seems to keep her out of place in the industrialized world. Various aspects of Mexican culture appear to sit at the heart of the depiction of America.</p>
<b>Conclusion</b>	<p>Form a conclusion about the meaning/theme of the artwork. How does it differ from what you expected? The individual is caught between two very different worlds: the traditional, rural Mexico and the industrialized, modern world of the United States.</p>

- 5. How did the information about the author's life help you to understand the artwork?
- 6. What is the conflict presented in the artwork? Provide examples from the text to support your analysis.
- 7. How does Frida Kahlo's painting *Self-Portrait on the Borderline Between Mexico and the United States* represent her cultural identity? Write an interpretive response and provide examples from the text, including Kahlo's symbolism, to support your analysis.

My Notes

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Literary Terms

A symbol is anything (object, animal, event, person, or place) that represents itself but also stands for something else on a figurative level.

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**Before Reading**

- 8. You will next read the poem "Legal Alien." Prior to reading the poem, define the following words:  
**Legal:**  
  
**Allen:**
- 9. Based on the title and the information about the author, what do you predict is the conflict expressed in the poem?

**During Reading**

- 10. Every writer has a unique voice. You have learned that "voice" is the distinctive use of a writer's language, achieved in part through diction and syntax, to convey persona or personality. The term "voice" is also used to express cultural identity. Read the poem several times and use metacognitive markers to examine the conflict, voice, and cultural identity emphasized in the text.

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## ACTIVITY 1.6 continued

15 Read the “About the Author” information with students and consider the title to **predict** the conflict the speaker experiences in the poem.

16 Read the poem aloud, asking students to underline words, phrases, or lines that establish the speaker’s voice in the poem. Discuss their initial findings and ask whether this poem seems to be more about internal or external conflict.

**Key Ideas and Details:** Note the highlighted words on the reduced SE page (in TE only). The use of the prefix “Bi” beginning the poem shows the poet’s sense of being in two worlds. She juxtaposes her perception of being viewed as “exotic” but “inferior” at the same time. Another juxtaposition starts with the title of the poem. She is legal but feels alien.

**Key Ideas and Details:** Although an American citizen, Mora feels like an alien as she is constantly singled out for her roots. To the Mexican people also, she portrays her feeling of being far removed from their culture. She is thus torn between two worlds (“Bi-lingual, Bi-cultural”).

ACTIVITY 1.6  
continued

## My Notes

## KEY IDEAS AND DETAILS

**Juxtaposition** is the arrangement of two or more things for the purpose of comparison. Identify places where Mora juxtaposes two contrasting views, situations, or actions. How does she use this technique throughout the poem to create a sense of the speaker’s conflict with others—or her conflicted sense of self?

## KEY IDEAS AND DETAILS

How does Pat Mora represent cultural identity in this poem?

## Two Perspectives on Cu

## ABOUT THE AUTHOR

Pat Mora is a poet, writer, and social activist who writes about her Mexican heritage and social inequality. An avid traveler, she has published her first children’s book about her experiences traveling in Cuba and has been honored to appreciate her own Mexican-American

## Poetry

Legal  
Alien

by Pat Mora

- Bi-lingual, Bi-cultural,  
able to slip from “How’s life?”  
to “Me’stan, volviendo loca,”  
able to sit in a paneled office
- 5 drafting memos in smooth English,  
able to order in fluent Spanish  
at a Mexican restaurant,  
American but hyphenated,  
viewed by Anglos as perhaps exotic,
- 10 perhaps inferior, definitely different,  
viewed by Mexicans as alien.  
(their eyes say, “You may speak  
Spanish but you’re not like me”)  
an American to Mexicans
- 15 a Mexican to Americans  
a handy token  
sliding back and forth  
between the fringes of both worlds  
by smiling
- 20 by masking the discomfort  
of being pre-judged  
Bi-laterally.

**After Reading**

12. **Discussion Group:** Share your annotated poem with your small group and address the questions that follow. Remember to follow the class norms for meaningful group discussions.

Create a diagram to synthesize information about the art and the poem as you answer these questions:

- What is emphasized in the art?
- What is emphasized in the poem?
- What ideas and images are present in the poem but absent from the art?
- What ideas and images are present in the art but absent from the poem?

13. Choose a common subject from Kahlo's painting and Mora's poem. Compare and contrast the ideas presented on that subject (e.g., cultural identity) in the artwork and the poem. What is similar and what is different? How does each person—artist and author—treat the subject?

**Check Your Understanding**

Now that you have studied the artwork and the poem, choose a medium of interest to you and respond to one of the prompts below:

**Artistic Prompt:** What would a self-portrait say about your perspective on your own cultural identity? Create an artistic work that portrays aspects of this identity. You might revisit your Perception Box work from Activity 1.2 as you consider objects to include in your self-portrait. Also, consider techniques and specific images you can use as evidence to depict and/or symbolize potential conflicts that arise when various aspects of your culture collide. Because artwork, like literature, speaks to an audience, keep in mind the message you want your audience to "read" as they view your work.

**Creative Writing Prompt:** Write a poem emulating the style of Pat Mora and exploring your perspective on a key component of your cultural identity. Be sure to:

- Focus on a specific culturally based conflict, which may be internal, external, or both.
- Structure the poem to use juxtaposition for effect at least once.
- Use diction, syntax, and imagery to present your own voice.

**My Notes**



## Consulting with a Mentor (Text)

ACTIVITY  
1.8

### Learning Target

- Analyze how a writer uses rhetoric to advance a point of view or purpose.

### Before Reading

1. What do you think the word "multicultural" means? Share ideas with a partner.

### During Reading

2. Read the following interview/essay to discover the thesis or central idea. Mark the text to locate supporting information (well-chosen, relevant details that support the thesis).

### Interview/Essay

## Multi-Culturalism Explained In One Word: Hapa

In a guest commentary, the program's outgoing Intern, Kristen Lee, describes how she explains her multi-cultural roots, and why she embraces the term "HAPA" to describe her heritage.

LYNN NEARY, host:

Well, being a part of the Tell Me More team is a real workout for any young journalist. Our summer intern, Kristen Lee, could tell you that. She just recently ended her time with us and as part of our program's tradition, she finished her tenure with a commentary. And what's on Kristen's mind? Dealing with the curiosity and occasional ignorance of people confused by her multi-ethnic background.

KRISTEN LEE: What are you? People say this to me as a pickup line in a bar or a question to prove their own assumptions about my race. I answer with a formula. I'm a quarter Chinese and the rest is Swedish.

**LEARNING STRATEGIES:**  
Quickwrite, SOAPStone,  
Marking the Text, Discussion  
Groups, Jigsaw

My Notes

### KEY IDEAS AND DETAILS

How does the writer use a hook for the essay?

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### COMMON CORE STATE STANDARDS

Focus Standards:

**RI.9-10.6:** Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose

## ACTIVITY 1.8 continued

**Key Ideas and Details:** The writer resists defining her cultural identity based on her looks (Asian). She defines herself through her physical features, but also through activities and interests, especially in food.

4 Discuss the essay, making a list of the types of cultural information Lee includes (ethnic, physical, linguistic, geographical, cultural heritage, cultural experiences, perspectives of others, stereotypes, potential conflicts based on culture, etc.). List these on chart paper and keep them posted for reference over the next few days.

5 Check that students' responses to the After Reading questions show their understanding of both internal and external elements of culture as well as the tone of the essay. The writer's tone is one of determination and resistance to other people's perceptions of her.

## ACTIVITY 1.8 continued

## Consulting with a Mentor

### My Notes

#### KEY IDEAS AND DETAILS

How does the writer define her cultural identity?

#### KEY IDEAS AND DETAILS

How does the writer challenge other peoples' expectations related to her cultural identity?

From my appearance, people assume I am define who I am? So can I just tell you? I am a diva who grew up on a ranch in rural Michigan of hand-sized pet imaginable.

I flaunt all of my cultural mix but so many to choose, I'd choose "HAPA". It means half Hawaiian slang that I picked up in college. I embrace it as a source of empowerment.

Hawaii is one of the country's most multicultural viewed as a local because some of my racial almond-shaped eyes, fine dark hair and olive skin. I was a confident and proud HAPA in Hawaii. In predominantly white peers still saw me as a token Asian in the classroom.

My style is not as simple as those stereotypes and no, I don't speak a Chinese dialect. An who pressure me to prove the legitimacy of my identity.

Still, I feel like I benefited from white privilege. I experienced most racial discrimination, but I do face a lot of racism around with my black boyfriend, like the old days. I feel like a society that focuses on black and white multicultural experience. So how do I explain it to me?

I use the universal language of food, and particularly rice pudding. Just as the white rice is baked into the U.S. melting pot. Yet, as the pudding keeps its own unique HAPA identity.

And yeah, I'm tasty, too.

NEARY: Kristen Lee with Tell Me More from Michigan State University majoring in Journalism. Lynn Neary and this is Tell Me More from

### After Reading

3. How does the writer contrast internal and external elements of culture? Give examples from the text.

4. What tone does the writer use?

5. Lee's essay provides a real-world model for the kind of essay you will be writing for Embedded Assessment 1. Conduct a SOAPStone analysis to explore the context for Lee's essay and her rhetorical choices within it. You may need to infer answers to some of these elements, but cite textual clues to do so.

<b>Speaker</b> What does the reader know about the writer?	Kristen Lee, multi-racial journalism major and outgoing NPR intern. She's from Michigan and her unusual racial characteristics are the subject of curiosity for others.
<b>Occasion</b> What are the circumstances surrounding this text?	She's been asked to give a farewell address as an outgoing intern; she could pick the subject. She's been asked too many times about her cultural identity: "What are you? People say this to me as a pickup line in a bar or a question to prove their own assumptions about my race."
<b>Audience</b> Who is the target audience?	NPR listeners generally, but her target audience is probably more focused on those who treat her as a curiosity or worse. "And that can be a problem for Asian people who pressure me to prove the legitimacy of my Chinese heritage."
<b>Purpose</b> Why did the author write this text?	The NPR host states Lee "describes how she explains her multi-cultural roots, and why she embraces the term 'HAPA' to describe her heritage." To challenge ignorance: "I feel like a society that focuses on black and white doesn't recognize my unique multicultural experience."
<b>Subject</b> What is the topic?	Her multi-racial identity is a source of pride to her. Her identity is more complex than her ethnic identity People shouldn't focus on physical/racial/cultural differences.
<b>Tone</b> What is the author's tone, or attitude?	Confident, positive, informal, playful, gently chastising, proud "I'm fasty, too."

## My Notes

## ACTIVITY 1.8 continued

**9** Have students return to the essay and annotate the paragraphs for purpose. The goal is not to create an outline everyone will follow but to identify how paragraphs have a purpose relative to the broader goal of explaining cultural identity.

**10** To ensure that students do not fall into the one-size-fits-all mentality, split them into groups (or use the groups from the SOAPSTone presentations if relevant). Assign each group one of the other texts you have covered in class during this unit. Have them complete a SOAPSTone analysis of the text, acknowledging that some of these are creative/narrative, not expository texts. Nevertheless, ask them to identify textual evidence that would support conclusions about the context in which the writer is generating their text.

**11** Jigsaw groups and have them present their analyses to each other. As a group they should then compile a list of the different central ideas that the various used to focus their points. Lead a discussion to compile these on the chart paper with the cultural elements generated in TE step 6.

**12** Explain that SOAPSTone can be used as a planning tool to help writers consider context as they start to plan texts. With that in mind, ask them to fill out the chart. They should identify a central idea approach and key cultural elements they wish to discuss in the “subject” section.

### ▶ ASSESS

You might collect the students’ SOAPSTone charts for their own papers and use it to give them pre-drafting feedback. This will also allow you to determine if they are in need to additional support.

### ▶ ADAPT

For a more sophisticated mentor text,

## ACTIVITY 1.8 continued

## Consulting with a Mentor

### My Notes

6. Revisit the sample text, and number the organizational structure of the essay: purpose of each paragraph, and note

7. Although SOAPSTone can be used to particular contexts, it can also be used in real-world contexts for your essay. Ask your students to help you plan for your upcoming work in Activity 1.10 to consider what you may want to include as part of your story.

Speaker	
Occasion	
Audience	
Purpose	
Subject	
Tone	

### Check Your Understanding

How can analyzing the context for a text will achieve a desired effect, and help a writer made?

## Writing About My Cultural Identity

EMBEDDED  
ASSESSMENT 1

### Assignment

Your assignment is to write a reflective essay explaining your cultural identity.

#### Planning/Prewriting: Take time to make a plan for your essay.

- How will you generate ideas about aspects of your culture that might help convey your sense of identity?
- How does your sense of cultural identity compare to that of your parents, your peers, or even strangers?
- How can a cultural conflict—either internal or external—clarify how your cultural identity influences your perspective?
- How might you use a particular cultural element (food, language, clothing, etc.) as a metaphor or central idea to focus your essay?
- What will you include in a preliminary outline of an organizational structure?

#### Drafting and Revising: Compose your reflective essay.

- How will you use your prewriting and outline to be sure you include all the components identified in your organizational structure, including an effective introduction and conclusion?
- How can you and your writing group peers use the Scoring Guide help you note areas in need of improvement such as cohesion of ideas, organizational structure, or use of language?
- How will you ensure that you make necessary changes to the draft as you refine your ideas?
- How can you revise for purposeful and clear use of language, including syntax patterns such as parallel structure and phrases?

#### Editing and Publishing: Prepare a final draft for publication.

- Which resources will you consult (dictionary, thesaurus, spell-check, grammar handbook, style guide) to ensure grammatically correct sentences, appropriate punctuation, correct spelling, and proper text citation?

### Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task, and respond to the following:

- Which aspects of your cultural identity were you already aware of before you began this unit, and which did you discover through your study?
- What are some of the different cultural heritages represented in your class that you became aware of through class discussions or shared writing?

My Notes

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### COMMON CORE STATE STANDARDS

#### Focus Standards:

pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.



## EMBEDDED ASSESSMENT 1 continued

### Reflection

**8 Reflection:** These questions are meant to encourage students to reflect on their learning and set goals for future performance. The reflection questions that follow each Embedded Assessment will become part of a student's Portfolio collection. Over time, these questions will help students build the capacity for self-reflection and you can use them to assess students' metacognitive skills.

**Portfolio** Give students time to organize their work leading up to Embedded Assessment 1 and move it from their Working Folders into their Portfolios. Keeping a portfolio of work during the year is an important strategy for having students go through regular self-evaluations of their academic progress.

### SCORING GUIDE

When you score this Embedded Assessment, you may wish to make copies or download and print a copy of the Scoring Guide from Springboard Online. This way you can have a copy to mark for each student's work.

## Writing about my Cul

EMBEDDED ASSESSMENT 1

### SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	
<b>Ideas</b>	<p>The essay</p> <ul style="list-style-type: none"> <li>has a clear and strongly maintained central idea (e.g., internal/external conflict or central metaphor/concept) to focus the essay.</li> <li>uses a range of well-chosen, relevant, and sufficient evidence to create a vivid sense of personal cultural identity.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>has an adequately maintained central idea to focus the topic.</li> <li>uses a sufficient range of evidence to develop the explanation of cultural identity.</li> </ul>	<p>The e</p> <ul style="list-style-type: none"> <li>has or li mai</li> <li>use irre insu to c exp cult</li> </ul>
<b>Structure</b>	<p>The writer</p> <ul style="list-style-type: none"> <li>uses an effective organizational strategy that creates clarity and cohesion.</li> <li>introduces ideas smoothly, links them logically, and provides a satisfying conclusion.</li> <li>uses appropriate and varied transitions.</li> </ul>	<p>The writer</p> <ul style="list-style-type: none"> <li>uses an adequate organizational strategy that creates a sense of completeness.</li> <li>introduces ideas, links them adequately, and provides a conclusion.</li> <li>uses some varied transitions.</li> </ul>	<p>The w</p> <ul style="list-style-type: none"> <li>use or c org</li> <li>doe link ide</li> <li>use or li trar</li> </ul>
<b>Use of Language</b>	<p>The writer</p> <ul style="list-style-type: none"> <li>uses precise language and appropriate vocabulary to create a cultural tone/voice.</li> <li>uses parallel structure and various types of phrases to convey meaning or add variety and interest.</li> <li>demonstrates strong command of conventions of grammar, usage, capitalization, punctuation, and spelling.</li> </ul>	<p>The writer</p> <ul style="list-style-type: none"> <li>uses appropriate vocabulary and generally maintains an appropriate tone/voice.</li> <li>uses parallel structure and various types of phrases correctly.</li> <li>demonstrates adequate command of conventions; some minor errors in grammar, usage, capitalization, or spelling do not interfere with meaning.</li> </ul>	<p>The w</p> <ul style="list-style-type: none"> <li>use inaq voc doe con</li> <li>doe stru or v phr</li> <li>den par con con in g cap pur or s will</li> </ul>

### COMMON CORE STATE STANDARDS

W.9-10.4: Produce clear and coherent writing in

(independent, de adverbial) to con variety and inter

## Previewing Embedded Assessment 2 and Preparing for a Writing Prompt

ACTIVITY  
1.9

### Learning Targets

- Identify the knowledge and skills needed to complete Embedded Assessment 2 successfully.
- Deconstruct a writing prompt.

**LEARNING STRATEGIES:**  
Quickwrite, Predicting,  
Graphic Organizer, QHT

### Making Connections

In the first part of this unit, you have been exploring ideas about cultural identity. In this next part, you will be extending your understanding of cultural identity and will read and synthesize information to help you take a position about the extent to which one's culture influences one's view of the world.

### Vocabulary Development

Return to the Contents page at the beginning of this unit and note the Academic Vocabulary and Literary Terms you have studied so far. Which words/terms can you now move to a new category on a QHT chart? Which could you now teach to others that you were unfamiliar with at the beginning of the unit?

### Essential Questions

How would you answer the questions now?

1. How do cultural experiences shape, impact, or influence our identity and perceptions?
2. How do we synthesize multiple sources of information into a cohesive argument?

### Unpacking Embedded Assessment 2

Read the assignment for Embedded Assessment 2: Writing a Synthesis Paper.

Your assignment is to collaborate with your peers to write an essay that responds to the following synthesis prompt:

To what extent does one's culture inform the way one views others and the world?

Be sure to support your claim with evidence from at least three different texts you have read, viewed, or listened to in this unit, as well as with personal experience and insights.

In your own words, summarize what you will need to know to complete this assessment successfully. With your class, create a graphic organizer to represent the skills and knowledge you will need to complete the tasks identified in the Embedded Assessment.

My Notes

### INDEPENDENT READING LINK

With help from your teacher, librarian, and peers, find a novel or memoir that explores a cultural perspective different from your own.

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### COMMON CORE STATE STANDARDS

Focus Standards:

level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or

**ACTIVITY 1.9** continued

- 5 Ask students what images come to mind when they hear the word “deconstruct.”
- 6 Create a large list on chart paper that includes the five essential elements of a prompt. You may challenge students to create an acronym and accompanying “catch phrase” to help them remember these parts. Keep the chart visible in the room.

**ACTIVITY 1.9**  
continued

**Previewing Embedded / and Preparing for a Write**

**WORD CONNECTIONS**

**Roots and Affixes**  
The word *structure* has a Latin root *struct-* (or *stru-*), meaning “to build.” This root also appears in *deconstruct*, *construction*, *instructor*, *destructive*, *obstruct*, *construe*, and *reconstruction*.

**My Notes**

Lined area for taking notes.

**Deconstructing a Writing Prompt**

Writing prompts often contain many details caught up in the details and forget the main response with flawless syntax, but if you receive a high score.

**Five Parts of Every Writing Prompt**

When considering any prompt, look for five parts that will be present. Finding as many as you can to do and how to respond to the prompt.

1. **Subject:** What is the subject you need to write about? (It may be you think of a childhood experience implicit or explicit) are associated with the subject.
2. **Speaker:** Who is writing the answer? (student, a citizen, an authority?) Use the perspective you should take as the writer.
3. **Type of Essay:** What kind of response is required? (synthesis, personal narrative? An effective response you need to do. It may give you a choice of topics.)
4. **Task:** What is the prompt asking you to do? (take a stand on an issue and write a formal paper, details carefully to identify exactly what you need to do.)
5. **Hints:** Does the prompt give you suggestions? (suggest ideas to think about or literary references.)

After deconstructing the first prompt on the list, identify all five parts of the remaining prompts. You may highlight different parts in each prompt and record them in My Notes.

ACTIVITY 1.9  
continued

**Prompt 1:** Think of something at your school that you would like to change in order to create a more positive learning environment. The change could affect anything from a policy or procedure to an attitude or tradition. In a well-organized persuasive letter, write to an adult at your school presenting the problem, your solution to that problem, and why the environment would change.

**Subject:** Something at my school that I could change, perhaps a policy (like the Tardy Policy) or the exclusive cliques that cause some students to feel left out of social groups, affecting their ability to learn in class.

**Speaker:** I am the speaker. I am a student in this school. I will have to use personal experiences and voice will be important.

**Type of Essay:** I am to write a persuasive letter, using appropriate formatting and deciding whether to be formal or informal. I will need to persuade an adult and use the most persuasive techniques I know.

**Task:** Construct a persuasive argument. Present the problem, my solution, and why the environment would change. I will need to include elements of the argument, such as my claim and specific examples to support my claim. It will also be important to show the counterarguments.

**Hints:** The prompt gives me a hint on organization because I need three separate chunks: to address the problem, my solution, and why the environment will change. The prompt does not give me the adult to write to, so it might be smart to choose someone who can actually help me initiate the change.

**Prompt 2:** Contemporary life is marked by controversy. Choose a controversial local, national, or global issue with which you are familiar. Then, using appropriate evidence, write an essay that carefully considers opposing positions on this issue and proposes a solution or compromise.

**Prompt 3:** The following is a mock press release from *The Onion*, a publication devoted to humor and satire. Read the article carefully. Then write an essay in which you analyze the strategies used in the article to satirize how products are marketed to consumers.

**Prompt 4:** Your assignment is to collaborate with your peers to write an essay that responds to the following synthesis prompt: To what extent does one's culture inform the way one views others and the world? Be sure to support your claim with evidence from at least three different texts you have read, viewed, or listened to in this unit, as well as with personal experience and insights.

### Check Your Understanding

What information can you identify in a prompt that can help you write an effective response?

### My Notes

## ACTIVITY 1.10

## ▶ PLAN

**Suggested pacing:** 1 50-minute class period (+ homework)

## ▶ TEACH

**1** Assign the **quickwrite** in question 1 to elicit responses that will connect with the upcoming reading.

**2** Encourage **prediction** of the tone of Iyer's piece by asking students to read *About the Author* and to consider the title "Where Worlds Collide." Direct students to further prepare for the reading by reviewing the definition of allusion. Ask them to mark the text for allusions and images.

**3** Read the first paragraph of Iyer's piece aloud to students. Then stop and ask them what allusions appear in the paragraph, what cultural information they contain, what "images" they likely support, and what collision is introduced in the first paragraph by how "they [who are they?] come out" into this "Promised Land."

**Key Ideas and Details:** Allusions include the Dodgers (baseball team), Rodeo Drive (famous street in Beverly Hills), *Cops* and *Terminator 2* (films), and Promised Land (Biblical reference).

**Key Ideas and Details:** Iyer's syntax reflects the experiences of his subjects: he shows how they are taking in their surroundings and beginning already to assimilate to the new surroundings.

ACTIVITY  
1.10

## Colliding Worlds

## LEARNING STRATEGIES:

Quickwrite, Predicting, Sketching, Marking the Text, Discussion Groups, Sharing and Responding, Revisiting Prior Work, Think-Pair-Share

## My Notes

## Literary Terms

An **allusion** is a reference to a well-known person, event, or place from history, music, art, or another literary work.

## KEY IDEAS AND DETAILS

What allusions does Iyer use in the first paragraph?

## KEY IDEAS AND DETAILS

Iyer begins the essay with "They come," then "They see," then "They have already." What's the effect of this progression in his depiction of the "arrivals"? What does it suggest about their changing perceptions?

## Learning Target

- Analyze the structure of a text to explain ideas for effect.

## Before Reading

- Have you ever found yourself in a con may have viewed pictures or a brochure you are taking it all in—in person! Were you comfortable or uncomfortable? Or Disappointed or overjoyed? Explain y

## During Reading

- Read the essay entitled "Where Worlds Collide." Iyer describes what people experience when they arrive in a new place. As you read, mark the text for allusions and new arrivals.

## ABOUT THE AUTHOR

Pico Iyer is a British-born journalist, of Indian descent who grew up in Britain and Canada. Iyer's works explore unusual or unexpected places. His book *Video Night in Kathmandu: A Year in the East* (1988) focuses on the West's infatuation with the East. Critics describe his writing style as b

## Essay

## "Where Worlds Collide"

by Pico Iyer

They come out, blinking, into the bleached Rodeo Drive T-shirts, with the maps they've brought over from *Cops* and *Terminator 2*. Their heads still partly in the clouds, bodies still they step into the Promised Land.

## COMMON CORE STATE STANDARDS

## Focus Standards:

particular sentences and portions of a text  
Additional Standards

In front of them is a Van Stop, a Bus Stop, a Courtesy Tram Stop, and a Shuttle Bus Stop (the shuttles themselves tracing circuits A, B, and C). At the Shuttle Bus Stop, they see the All American Shuttle, the Apollo Shuttle, Celebrity Airport Livery, The Great American Stageline, the Movie Shuttle, the Transport, Ride-4-You, and forty-two other magic buses waiting to whisk them everywhere from Bakersfield to Disneyland. They see Koreans piling into the Taeguk Airport Shuttle and the Seoul Shuttle, which will take them to Koreatown without their ever feeling they've left home; they see newcomers from the Middle East disappearing under the Arabic script of the Sahara Shuttle. They see fast-talking, finger-snapping, palm-slapping jive artists straight from their TV screens shouting incomprehensible slogans about deals, destinations, and drugs. Over there is a block-long white limo, a Lincoln Continental, and, over there, a black Chevy Blazer with Mexican stickers all over its windows, being towed. They have arrived in the Land of Opportunity, and the opportunities are swirling dizzily, promiscuously<sup>1</sup>, around them.

They have already braved the ranks of Asian officials, the criminal-looking security men in jackets that say "Elsinore Airport Services," the men shaking tins that say "Helping America's Hopeless." They have already seen the tilting mugs that say "California: a new slant on life" and the portable fruit machines in the gift shop.

They have already, perhaps, visited the rest room where someone has written, "Yes on Proposition 187. Mexicans go home," the snack bar where a slice of pizza costs \$3.19 (18 quetzals, they think in horror, or 35,000 dong), and the sign that urges them to try the Cockatoo Inn Grand Hotel. The latest arrivals at Los Angeles International Airport are ready now to claim their new lives.

Above them in the terminal, voices are repeating, over and over, in Japanese, Spanish, and unintelligible<sup>2</sup> English, "Maintain visual contact with your personal property at all times." Out on the sidewalk, a man's voice and a woman's voice are alternating an unending refrain: "The white zone is for loading and unloading of passengers only. No parking." There are "Do Not Cross" yellow lines cordoning off parts of the sidewalk and "Wells Fargo Alarm Services" stickers on the windows; there are "Aviation Safeguard" signs on the baggage carts and "Beware of Solicitors" signs on the columns; there are even special phones "To Report Trouble." More male and female voices are intoning<sup>3</sup> continuously, "Do not leave your car unattended" and "Unattended cars are subject to immediate tow-away." There are no military planes on the tarmac here, the newcomers notice, no khaki soldiers in fatigues, no instructions not to take photographs, as at home; but there are civilian restrictions every bit as strict as in many a police state.

"This Terminal Is in a Medfly Quarantine Area," says the sign between the terminals. "Stop the Spread of Medfly!" If, by chance, the new Americans have to enter a parking lot on their way out, they will be faced with "Cars left over 30 days may be impounded at Owner's Expense" and "Do not enter without a ticket." It will cost them \$16 if they lose their parking ticket, they read, and \$56 if they park in the wrong zone. Around them is an unending cacophony of antitheft devices, sirens, beepers, and car-door openers; lights are flashing everywhere, and the man who fines them \$16 for losing their parking ticket has the tribal scars of Tigre across his forehead.

The blue skies and palm trees they saw on TV are scarcely visible from here: just an undifferentiated smoggy haze, billboards advertising Nissan and Panasonic and Canon, and beyond those an endlessly receding mess of gray streets. Overhead, they can see the all-too-familiar signs of Hilton and Hyatt and Holiday Inn; in the distance, a sea of tract houses, mini-malls, and high rises. The City of Angels awaits them.

## My Notes

**KEY IDEAS AND DETAILS**

Juxtaposition is the placement of words or ideas near each other for the purpose of comparison. What images does Iyer juxtapose? What is the effect of that juxtaposition?

**KEY IDEAS AND DETAILS**

Iyer withholds the actual location until the end of the 5th paragraph. What is the effect of doing so?

**KEY IDEAS AND DETAILS**

What shift does the underlined "but" in this paragraph signal? What is the effect of the images in the last two paragraphs on your impression of "The City of Angels"?

ACTIVITY 1.10 *continued*

## TEACHER TO TEACHER

You might hand out the following or a similar paragraph as a model analysis. Then, have students first highlight all evidence in one color, then highlight all commentary in a second color.

The new arrivals to America in Pico Iyer's "Where Worlds Collide" are less affected by their new surroundings than they are by their own expectations of the land and promise that awaits them. Iyer describes the "unending cacophony" of sounds and the "opportunities [that] are swirling dizzily, promiscuously" within the newcomers' vision. Even so, the barrage of colors and noises do not suggest that they are going anywhere but the "Land of Opportunity," a phrase whose idea is repeated at least four times. This allusion to the "Promised Land," a Biblical place that beckoned God's chosen people for 40 years, is synonymous to America, also referenced as a new life they can "claim" and "The City of Angels." So in spite of images of overwhelming transportation options, overpriced snacks, and overzealous sales pitches, the new arrivals "await" something; their expectations of the opportunities are not even squelched as they move into their new home. Iyer's piece strongly suggests that expectations are a part of one's background, and in this case, expectations are enough to hide otherwise daunting visions from one's experience.

**7** You might have students exchange their completed drafts, and then have them annotate and color code them.

**Technology Tip:** If student drafts are on computers, you can use the comment, highlighting, and track

ACTIVITY 1.10  
*continued*

## Colliding Worlds

## My Notes

## After Reading

- Reread the passage to see the allusion in the My Notes space. What do you know about references in history, in literature, or
- How does your understanding of the ' understanding of this passage? What

## Language and Writer's Craft: C

Colons and semicolons may not be used uses to structure language.

Use a colon to set off a series in a list, as

**Example:** The picnic supplies are ready: and ice.

Use a semicolon to separate two independent when one is preceded by a conjunctive a

**Example:** Everyone is ready for a picnic;

**PRACTICE:** Look at the last paragraph of does the colon function in the sentence? and find examples of the use of colons a in Iyer's paragraph, the colon introduces contrasted against the images (from tele

**Persuasive Writing Prompt:** To what extent is her perception of a given situation? Write using "Where Worlds Collide" as your pr

- Start with a TAG (Title, Author, Genre).
- Support your claim by referencing multiple essay, including juxtaposed images a
- Emulate a complex syntactic structure combine two related sentences.

## Check Your Understanding

What are the elements of a good TAG statement? A good TAG statement includes the identifying claim. It presents the main idea of the re

## ▶ ADAPT

If students need additional practice, you might use the

# Perspectives on Heritage: Poetry

ACTIVITY  
1.11

## Learning Targets

- Analyze a poem for the author's use of literary devices to explain how specific stylistic choices support the development of tone and theme.
- Develop strategies for organizing ideas.

## Before Reading

1. What do you know about quilts? Read the author information and then predict what you think quilts might signify in the text. As you read, check for evidence that confirms or negates your prediction.

## During Reading

2. Writers use symbols, **imagery**, and **figurative language** to help develop meaning in a story. As you read, underline lines that you think are particularly important in establishing the meaning of the quilts to the speaker.

### ABOUT THE AUTHOR

Born in 1949 in McGregor, Texas, poet Teresa Paloma Acosta grew up listening to family stories about working in and living near cotton fields. She came from a family of hardworking men and women. The women were known particularly for their sewing skills. Paloma Acosta combines her love for her Mexican heritage and her family's quilting and storytelling abilities in her poem "My Mother Pieced Quilts."

**LEARNING STRATEGIES:**  
Think-Pair-Share, Predicting,  
Graphic Organizer, Close  
Reading, SIFT, Group  
Discussion

### My Notes

### Literary Terms

**Images** are words or phrases that appeal to one or more of the senses and create a picture.

**Figurative language** is imaginative language not meant to be taken literally, such as similes and metaphors.

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## COMMON CORE STATE STANDARDS

Focus Standards:

or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience



## ACTIVITY 1.11 continued

5 In line 7 the writer compares quilts to faces. Other comparisons in the poem include canvases, faces, drawing boards, mosaics, and bridges on which to "paint" personal history.

**Key Ideas and Details:** Examples of juxtaposition include "Corpus Christi noon" and "somber black silk."

6 In line 22 the metaphorical verb "galloping" creates a vivid picture.

ACTIVITY 1.11  
continued

## My Notes

KEY IDEAS AND DETAILS  
How does Acosta incorporate  
juxtaposition in her poem?

## Perspectives on Heritage

## Poetry

my mother  
piec@ec

by Teresa Palomo Acosta

they were just meant as covers  
in winters  
as weapons  
against pounding january winds

5 but it was just that every morning I aw  
october ripened canvases  
passed my hand across their cloth face  
and began to wonder how you pieced  
all these together

10 these strips of gentle communion cott  
nightgowns  
wedding organdies  
dime store velvets

how you shaped patterns square and o

15 positioned  
balanced  
then cemented them  
with your thread  
a steel needle  
a thimble  
how the thread darted in and out  
galloping along the frayed edges, tucki  
as you did us at night  
oh how you stretched and turned and

25 your michigan spring faded curtain pi  
my father's santa fe work shirt  
the summer denims, the tweeds of fall  
in the evening you sat at your canvas  
—our cracked linoleum floor the draw



ACTIVITY 1.11  
continued

- 30 me lounging on your arm  
and you staking out the plan:  
whether to put the lilac purple of easter against the red  
    plaid of winter-going-  
    into-spring
- 35 whether to mix a yellow with blue and white and paint the  
    corpus christi noon when my father held your hand  
whether to shape a five-point star from the  
    somber black silk you wore to grandmother’s funeral  
  
    You were the river current
- 40 carrying the roaring notes . . .  
    forming them into pictures of a little boy reclining  
    a swallow flying  
  
    You were the caravan master at the reins  
    driving your thread needle artillery across the mosaic cloth bridges
- 45 delivering yourself in separate testimonies  
  
    oh mother you plunged me sobbing and laughing  
    into our past  
    into the river crossing at five  
    into the spinach fields
- 50 into the plainview cotton rows  
    into tuberculosis wards  
    into braids and muslin dresses  
    sewn hard and taut to withstand the thrashings of twenty-five years  
  
    stretched out they lay
- 55 armed/ready/shouting/celebrating  
    knotted with love  
    the quilts sing on

My Notes

Lined writing area for student notes.

**KEY IDEAS AND DETAILS**  
What is the effect of the repeated prepositional phrases in this stanza?



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## ACTIVITY 1.11 continued

**10** If students need review of SIFT, you might model the use of the strategy by revisiting the last paragraph of “When Worlds Collide,” focusing on how the specific details Iyer cites carry connotations and symbolic value.

**11** Assign small groups to complete the SIFT graphic organizer. You might assign each group one focus element (symbolism, images, figurative language, tone) and then jigsaw the groups. Or have the groups report out to the full class, recording answers on chart paper.

**12** After the discussion of the literary elements, ask each small group to craft an interpretive thesis relative to the poem. Record these on the board and talk generally about how students might support them in an essay.

ACTIVITY 1.11  
continued

## Perspectives on Heritage

## My Notes

3. Use the graphic organizer below to analyze the poem. As you closely read the poem for exact language, tone, and theme, be sure to record your interpretation of their significance.

<b>Symbols</b>	Quilts are compared to weapons, canvases, faith, communion, drawing boards, mosaics, and bridges which to “paint” personal history.
<b>Images</b>	“pounding laundry with “gentle communion” “flannel nightgowns” “dime store velvets” “michigan spring fader curtain pieces” “cracked linoleum floor
<b>Figures of Speech</b>	“cemented them with your thread a steel needle” thread “galloping along frayed edges” “tucking them in as you us at night” “you were the river cur carrying the roaring noise “quilts sing on”
<b>Tone/ Theme</b>	The tone can be described as sincere as the speaker is honest, truthful, and very earnest in her expression about the quilt and her mother’s preparation of it through words such as “mother” and “me loun on your arm.” It is also meditative or nostalgic as it recalls the instances in which the quilts were created.



ACTIVITY 1.11  
continued

### After Reading

For Embedded Assessment 2, you will write a synthesis essay.

You have already used synthesis, even if you do not realize it. Throughout this unit, you have combined new and various pieces of information with your existing ideas. You were synthesizing the pieces. A **synthesis prompt** asks you to write a composition that develops a position on an issue and then synthesize, or incorporate, information from multiple sources, including your own experiences.

In order to synthesize information, you need a focusing idea or question for which you gather ideas from multiple texts or sources of information.

For example, what if you were asked to respond to one of the following questions:

- “How do parents influence our perspectives on our culture?”
- “How do writers use symbolism to convey theme?”

4. How would you approach this task? In the space below, write down a plan for how you would do so.

**Possible answers:**

Look through available texts to find the best examples.

Organize the examples into groups.

Annotate the examples with reflective commentary.

Write a thesis statement and topic sentences for preliminary paragraphs.

**Synthesis Writing Prompt:** Working with a partner, choose one of the questions above that you think you can best answer. Revisit the texts you have read in this unit, and choose at least one other text that would serve as good evidence to support a response to the question. Be sure to:

- Write a thesis statement for your essay responding to the question.
- Write an outline for your response.
- Explain why you chose the structure you outlined.

**Possible outlines:**

Option 1: Thesis, Supporting Claim 1, Supporting Claim 2, Conclusion

Option 2: Thesis, Text 1, Text 2, Conclusion

Option 3: Thesis, Similarities, Differences, Conclusion

### Check Your Understanding

How can you use multiple texts as evidence to support a thesis?

#### ACADEMIC VOCABULARY

**Synthesis** refers to the act of combining ideas from different sources to create, express, or support a new idea.

#### My Notes

Lined area for taking notes.

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## ACTIVITY 1.14

## ▶ PLAN

**Suggested pacing:** 1 50-minute class period (+ homework)

## ▶ TEACH

- 1 Ask students to consider the relationship between culture and conflict in a **think-pair-share**.
- 2 **Activate prior knowledge** by asking students what they already know about an argument (a show of fingers works well for this – 3 for “know so well I could teach it; 2 for “I have heard of it”; and 1 for “Please teach me; I have no idea.” Ask students to read the text under “Structure of an Argument” and **mark the text** for significant details in each element of an argument. Explain that while arguments use many different organizational patterns, there are five elements that commonly appear in arguments—hook, claim, support, concession and refutation, and a call to action. Read aloud the definitions provided on the student page. Make sure that students understand the basic definition of each element.
- 3 Ask students to create a **graphic organizer** for argument in their Reader/Writer Notebooks.

ACTIVITY  
1.14

## Argumentation in “An In

**LEARNING STRATEGIES:**  
Think-Pair-Share, Marking  
the Text, Graphic Organizer,  
Discussion

**ACADEMIC VOCABULARY**  
A **concession** is accepting  
something as true. A **refutation**  
is proof that an opinion is wrong  
or false.

## My Notes

**Learning Targets**

- Analyze the structure of an argument
- Construct an argument effectively in a

**Before Reading**

1. What relationship may exist between concept of culture require the skill of a partner. (You may want to consider w

**The Structure of an Argument**

Although arguments are varied in their elements are almost always found in an

**The Hook**

- The hook grabs the reader’s attention
- It often establishes a connection betw background information.
- It can be, but is not limited to, an anecd

**The Claim**

- The claim comes in the opening section
- It states your belief and what you wish
- It can be straightforward and clear, fo

**Support: Reasons and Evidence**

- Your support is the reasoning behind
- You provide supporting evidence for y so on) and use support to create logic

**Counterclaims: Concessions and Refutation**

- A **concession** recognizes the argumer
- A concession builds your credibility b granting that the other side has some
- Following the concession, a **refutation** viewpoint by proving your side has M

**Concluding Statement**

- A concluding statement draws your a and makes a final appeal.
- Avoid repeating information, but sum and appeals.

## COMMON CORE STATE STANDARDS

## Focus Standards:

**W.9-10.1:** Write an analysis of su valid reasoning.

**During Reading**

2. As you read "An Indian Father's Plea" by Robert Lake, mark the text and write the elements of argumentation in the *My Notes* section of your text.

**ABOUT THE AUTHOR**

A member of the Seneca and Cherokee Indian tribes, Robert Lake is an associate professor at Gonzaga University's School of Education in Spokane, Washington. His tribal name is Medicine Grizzlybear.

Essay

# AN INDIAN FATHER'S PLEA

by Robert Lake (Medicine Grizzlybear)

*Wind-Wolf knows the names and migration patterns of more than 40 birds. He knows there are 13 tail feathers on a perfectly balanced eagle. What he needs is a teacher who knows his full measure.*

Dear teacher, I would like to introduce you to my son, Wind-Wolf. He is probably what you would consider a typical Indian kid. He was born and raised on the reservation. He has black hair, dark brown eyes, and an olive complexion. And like so many Indian children his age, he is shy and quiet in the classroom. He is 5 years old, in kindergarten, and I can't understand why you have already labeled him a "slow learner."

At the age of 5, he has already been through quite an education compared with his peers in Western society. As his first introduction into this world, he was bonded to his mother and to the Mother Earth in a traditional native childbirth ceremony. And he has been continuously cared for by his mother, father, sisters, cousins, aunts, uncles, grandparents, and extended tribal family since this ceremony.

From his mother's warm and loving arms, Wind-Wolf was placed in a secure and specially designed Indian baby basket. His father and the medicine elders conducted another ceremony with him that served to bond him with the essence of his genetic father, the Great Spirit, the Grandfather Sun, and the Grandmother Moon. This was all done in order to introduce him properly into the new and natural world, not the world of artificiality, and to protect his sensitive and delicate soul. It is our people's way of showing the newborn respect, ensuring that he starts his life on the path of spirituality.



My Notes

Lined area for taking notes.

**KEY IDEAS AND DETAILS**  
How does this paragraph establish the speaker's position?

**KEY IDEAS AND DETAILS**  
How does the speaker keep his audience in mind with the support for his argument?

Lined area for taking notes.

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## ACTIVITY 1.14 continued

5 Call students' attention to the paragraph beginning "Wind-Wolf was strapped in snugly ...." In the last sentence in this paragraph, ask students to identify the syntactic structure Lake uses (parallelism) and the specific words that are parallel ("He has been," "he has sat," "he has watched").

**Key Ideas and Details:** The element is a concession and refutation.

**Key Ideas and Details:** He is using narrative and descriptive evidence that shows a wealth of experiences and culture.

6 Ask students how the author uses frequent lists and still maintains the reader's interest. What is the effect of the many lists, as in the last paragraph on this page ("Shapes, sizes, colors, texture, ...")? (The author uses the lists to show how extensive Wind-Wolf's education has been. They hold the reader's interest with the use of vivid description and details.)

## ACTIVITY 1.14 continued

## Argumentation in "An In

## My Notes

**KEY IDEAS AND DETAILS**  
What element of an argument is displayed in the sentence beginning "Although you in Western society ..."?

**KEY IDEAS AND DETAILS**  
What do you notice about the kind of evidence the author uses to make his claim?

The traditional Indian baby basket became first seat for his classroom. He was strapped to willow roots and hazel wood construction. She had gathered her materials with prayer and care. The basket that our people have used for thousands of years to provide the child with the kind of knowledge and environment to survive in his culture and environment.

Wind-Wolf was strapped in snugly with his legs. Although you in Western society may have developed his motor-skill development and abstract reasoning, Wind-Wolf was with his mother constantly. She held him on her back or held him in front while she went, and every night he slept with both feet tucked up. His educational setting was not only a "secure" one, but also complicated, sensitive, and diverse. He has learned to be quiet at daybreak when she made her prayers and to sit with his uncles in a rowboat on the river while he watched and listened to elders as they told stories around the campfires.

He has attended the sacred and ancient dances. He is well-acquainted with the cultures and languages of his mother when she gathered herbs for her grandmothers to gather and prepare traditional food and deer meat. He has played with abalone while watching the women make beaded jewelry. He had many opportunities to watch his father and uncles use kinds of colorful feathers and sing different songs during sacred dances and rituals.

As he grew older, Wind-Wolf began to explore the world around him. He could always return to the basket, as a turtle's shell allows one to reflect in privacy on one's knowledge deeply into the unconscious and the senses—sound, smell, feeling, taste, and the learning integrated—the physical and spiritual, both individual and social.

This kind of learning goes beyond the boundaries between rough and smooth, square and round, similarities and extremes.

For example, Wind-Wolf was with his father for seven days straight in the hot sun, fasting during the Dance Ceremony of a distant tribe. He has learned healing ceremonies by medicine men and has traveled from Alaska and Arizona to New York and California. He has learned sacred sweat-lodge rituals—used by native Americans when he was 3 years old, and he has already been baptized by his racial brothers: Protestant, Catholic, Asian

ACTIVITY 114  
continued

It takes a long time to absorb and reflect on these kinds of experiences, so maybe that is why you think my Indian child is a slow learner. His aunts and grandmothers taught him to count and know his numbers while they sorted out the complex materials used to make the abstract designs in the native baskets. He listened to his mother count each and every bead and sort out numerically according to color while she painstakingly made complex beaded belts and necklaces. He learned his basic numbers by helping his father count and sort the rocks to be used in the sweat lodge—seven rocks for a medicine sweat, say, or 13 for the summer solstice ceremony. (The rocks are later heated and doused with water to create purifying steam.) And he was taught to learn mathematics by counting the sticks we use in our traditional native hand game. So I realize he may be slow in grasping the methods and tools that you are now using in your classroom, ones quite familiar to his white peers, but I hope you will be patient with him. It takes time to adjust to a new cultural system and learn new things.



My Notes

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He is not culturally “disadvantaged,” but he is culturally “different.” If you ask him how many months there are in a year, he will probably tell you 13. He will respond this way not because he doesn’t know how to count properly, but because he has been taught by our traditional people that there are 13 full moons in a year according to the native tribal calendar and that there are really 13 planets in our solar system and 13 tail feathers on a perfectly balanced eagle, the most powerful kind of bird to use in ceremony and healing.

But he also knows that some eagles may only have 12 tail feathers, or seven, that they do not all have the same number. He knows that the flicker has exactly 10 tail feathers; that they are red and black, representing the directions of east and west, life and death; and that this bird is considered a “fire” bird, a power used in native doctoring and healing. He can probably count more than 40 different kinds of birds, tell you and his peers what kind of bird each is and where it lives, the seasons in which it appears, and how it is used in a sacred ceremony. He may have trouble writing his name on a piece of paper, but he knows how to say it and many other things in several different Indian languages. He is not fluent yet because he is only 5 years old and required by law to attend your educational system, learn your language, your values, your ways of thinking, and your methods of teaching and learning. So you see, all of these influences together make him somewhat shy and quiet—and perhaps “slow” according to your standards. But if Wind-Wolf was not prepared for his first tentative foray into your world, neither were you appreciative of his culture. On the first day of class, you had difficulty with his name. You wanted to call him Wind, insisting that Wolf somehow must be his middle name. The students in the class laughed at him, causing further embarrassment.

**KEY IDEAS AND DETAILS**  
Where and how does Lake incorporate transitions into this argument?

**KEY IDEAS AND DETAILS**  
What element of an argument is displayed in the underlined sentences? How do they improve the effectiveness of the speaker’s claim?

**KEY IDEAS AND DETAILS**  
How does the speaker utilize juxtaposition for effect?

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## ACTIVITY 1.14 continued

**Key Ideas and Details:** The author shifts from explaining Wind-Wolf's perspective to pointing out the flaws in the teacher's and other students' perspectives, so the tone shifts from defensive to accusatory. The author is thus providing support for his argument.

**Key Ideas and Details:** The words provide evidence to support the writer's assertions. They also allow the reader to draw conclusions without being told what to feel.

**8** For the last paragraph on this page, ask students why the author begins each sentence with the same subject. What is the intended effect? (It forces the reader to empathize with Wind-Wolf by understanding his perspective and his response to the cultural conflict.)

ACTIVITY 1.14  
continued

## Argumentation in "An In

## My Notes

## KEY IDEAS AND DETAILS

How does the tone shift at this point in the essay? How does the author achieve this shift? In terms of argumentative structure, what is the author doing here?

## KEY IDEAS AND DETAILS

Notice how the speaker incorporates direct quotations in this example rather than simply talking "about" the incident. How do precise words further an argument?

While you are trying to teach him you for self-discovery and adapt to his new lear the window as if daydreaming. Why? Beca changes in nature. It is hard for him to mal right to the left hemisphere of the brain wh the geese heading south, and the squirrels : harsh winter. In his heart, in his young mir is the time of year he is supposed to be wil deer meat, and native plants and herbs, an caught between two worlds, torn by two di

Yesterday, for the third time in two we wanted to have his hair cut. He said he doe make fun of his long hair. I tried to explain sign of masculinity and balance and is a so his position.

To make matters worse, he recently er Wind-Wolf had managed to adopt at least from school one day, he asked his new pal him until supper. That was OK with Wind-When they all got to the little friend's hous while Wind-Wolf's mother waited. But the if you have to play with him at school, but house!" When my wife asked why not, the you are Indians and we are white, and I do kind of people."

So now my young Indian child does n though we cut his hair). He feels that he de your class, and he is well-aware of this fact and culture, he feels ashamed. When he wa people hate us so much and always kill our everything away from us. He asks why the power, beauty, and essence of nature or pre the world around them firsthand. He says l his Indian cousins and friends. He asks wh friend always tells him, "I like you, Wind-V

Now he refuses to sing his native song language, or participate in his sacred cerem powwow or help me with a sacred sweat-le and he doesn't want his friends at school to

ACTIVITY 1.14  
continued

So, dear teacher, I want to introduce you to my son, Wind-Wolf, who is not really a "typical" little Indian kid after all. He stems from a long line of hereditary chiefs, medicine men and women, and ceremonial leaders whose accomplishments and unique forms of knowledge are still being studied and recorded in contemporary books. He has seven different tribal systems flowing through his blood; he is even part white. I want my child to succeed in school and in life. I don't want him to be a dropout or juvenile delinquent or to end up on drugs and alcohol because he is made to feel inferior or because of discrimination. I want him to be proud of his rich heritage and culture, and I would like him to develop the necessary capabilities to adapt to, and succeed in, both cultures. **But** I need your help.

What you say and what you do in the classroom, what you teach and how you teach it, and what you don't say and don't teach will have a significant effect on the potential success or failure of my child. Please remember that this is the primary year of his education and development. All I ask is that you work with me, not against me, to help educate my child in the best way. If you don't have the knowledge, preparation, experience, or training to effectively deal with culturally different children, I am willing to help you with the few resources I have available or direct you to such resources.

Millions of dollars have been appropriated by Congress and are being spent each year for "Indian Education." All you have to do is take advantage of it and encourage your school to make an effort to use it in the name of "equal education." My Indian child has a constitutional right to learn, retain, and maintain his heritage and culture. By the same token, I strongly believe that non-Indian children also have a constitutional right to learn about our Native American heritage and culture, because Indians play a significant part in the history of Western society. Until this reality is equally understood and applied in education as a whole, there will be a lot more schoolchildren in grade K-2 identified as "slow learners."

My son, Wind-Wolf, is not an empty glass coming into your class to be filled. He is a full basket coming into a different environment and society with something special to share. Please let him share his knowledge, heritage, and culture with you and his peers.

## My Notes

**KEY IDEAS AND DETAILS**

The direct address of an absent or imagined person ("dear teacher") is called an apostrophe. What is its effect in the speaker's argument? Why does he choose to place it here?

**KEY IDEAS AND DETAILS**

"But" is a signal of a shift. What kind of shift does the sentence "But I need your help." signal?

**KEY IDEAS AND DETAILS**

Underline the speaker's call to action in these closing remarks.



ACTIVITY 1.14 *continued*

9 Have students complete the graphic organizer, using their marked text for assistance. Students may mark these elements within their text and simply reference page numbers in the graphic organizer, although the examples will be helpful as they respond to the writing prompt.

10 Ask students to discuss the author's organization of this text as a letter. Explore their ideas for how the organization either helps or hinders the argument.

11 Have students respond to the writing prompt. Check that students are using quotations correctly in their responses.

▶ **ASSESS**

Check students' argumentative letters for the following elements:

- Use of the argumentative structure (you may insist that students mark their own text for these elements).
- Quotation of the Indian father's exact words.
- Incorporation of various syntactic structures to add variety to writing.

▶ **ADAPT**

Students have two more activities before the Embedded Assessment. If needed, reinforce both writing skills and the structure of an argument in both activities.

ACTIVITY 1.14  
*continued*

## Argumentation in "An In

## My Notes

**After Reading**

3. In the graphic organizer below, identify an argument that appear in "An Indian Father's Plea."

Element of Argument	Example
Hook	The author establishes his argument by writing that his questions why his learner."
Claim	Despite the label of through quite an ex Western Society."
Support	Wind-Wolf's education "with his mother in seven days straight herself in the sacred tribe."
Concessions/ Refutations	"He may have trouble but he knows how different Indian families"
Call to Action	"Please remember education and devote with me, not against best way. If you do experience, or train different children, I resources I have available"

4. Discuss the effectiveness of the writer's argument. Does the organization help?

**Check Your Understanding**

**Argumentative Writing Prompt:** How would you respond to the unnamed learner's appeal in a letter. Be sure to incorporate

- Use the structure of an argument that includes a claim, support, concessions/refutations, and a call to action.
- Specifically address his appeal by quoting your letter.
- Incorporate varied syntax structures in your writing.

# Writing a Synthesis Paper

EMBEDDED  
ASSESSMENT 2

## Assignment

Your assignment is to collaborate with your peers to write an essay that responds to the following synthesis prompt:

To what extent does one's culture inform the way one views others and the world?

Be sure to support your claim with evidence from at least three different texts you have read, viewed, or listened to in this unit, as well as with personal experience and insights.

### Planning and Prewriting: Take time to make a plan for your essay.

- In the texts you have studied, how have the attitudes and actions of the authors or characters been influenced by their cultural backgrounds?
- How will your group reach a consensus to write a preliminary thesis (claim) on the extent to which culture shapes perspective?
- How will you select an organizational structure that addresses the key elements of an argument – hook, claim, support, concessions/refutations, and call to action?
- Once your organizational framework is clear to all members of your group, how will you assign each individual a section to compose? For example, do you plan to write the body paragraphs separately and then synthesize your information in order to compose your opening and conclusion as a group?

### Drafting and Revising: Compose your synthesis paper.

- How will you ensure that each group member contributes a section that supports the thesis with evidence identifying cultural influences?
- How will you incorporate textual evidence from your readings into the section you will contribute to the essay?
- How can you work with your group to share and respond to the individual sections in order to revise and synthesize a cohesive draft?
- How can you and your Writing Group use the Scoring Guide to develop questions that will focus your discussion and revision?

### Editing and Publishing: Prepare your essay in final form.

- How can you work collaboratively as well as individually to improve sentence variety with parallel structure, phrases, or semi-colons?
- How will you check that you have embedded source material using correct punctuation and in-text parenthetical citations?
- Which resources (including peer editing) can help you edit for correct grammar, appropriate punctuation and capitalization, and correct spelling?

## Reflection

After completing this Embedded Assessment, respond to the following:

- What were the benefits and challenges of writing collaboratively, and what would you do differently if faced with a similar task in the future?
- Of the texts you studied in this unit, which author or character's perspective could you relate to or understand best? Did that person have a similar cultural heritage to yours? Explain.

My Notes

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## COMMON CORE STATE STANDARDS

### Focus Standards:

both in a manner that anticipates the audience's knowledge level and concerns.

W.3.10.10. Use media, research, and digital...

## EMBEDDED ASSESSMENT 2 *continued*

**7 Editing and Publishing:** Be sure to provide access to appropriate tools for final editing and publication, such as a dictionary, thesaurus, spell-check program, grammar handbook, style guide.

### TEACHER TO TEACHER

Consider asking each writing group to contribute one or two model sentences that demonstrate sentence variety through the use of parallel structure, phrases, and semicolons. Post these to inspire other students to experiment with syntax.

**8 Reflection:** These questions are meant to encourage students to reflect on their learning and set goals for future performance. The reflection questions that follow each Embedded Assessment will become part of a student's Portfolio collection. Over time, these questions will help students build the capacity for self-reflection and you can use them to assess students' metacognitive skills.

**Portfolio** Give students time to organize their work leading up to Embedded Assessment 2 and move it from their Working Folders into their Portfolios. Keeping a portfolio of work during the year is an important strategy for having students go through regular self-evaluations of their academic progress.

### SCORING GUIDE

When you score this Embedded Assessment, you may wish to make copies or download and print a copy of the Scoring Guide from Springboard Online. This way you can have a copy to mark for each student's work.

## Writing a Synthesis F

EMBEDDED ASSESSMENT 2

### SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	
<b>Ideas</b>	<p>The essay</p> <ul style="list-style-type: none"> <li>has a clearly stated and strongly maintained claim that takes a specific position.</li> <li>develops the argument effectively by integrating relevant evidence from a variety of texts and personal insight.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>makes an effective claim with a specific position.</li> <li>develops an argument sufficiently by integrating evidence from a variety of texts and personal experiences.</li> </ul>	<p>The e</p> <ul style="list-style-type: none"> <li>has or i</li> <li>mal</li> <li>laci</li> <li>not</li> <li>use</li> <li>irre</li> <li>insi</li> <li>to c</li> <li>arg</li> </ul>
<b>Structure</b>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses an effective organization that establishes clear relationships among claims, counterclaims, reasons, and evidence.</li> <li>introduces ideas smoothly, develops claims and counterclaims fairly, and provides a satisfying conclusion.</li> <li>uses appropriate and varied transitions.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses an adequate organization that establishes relationships among claims, counterclaims, reasons, and evidence.</li> <li>introduces ideas, develops claims and counterclaims, and provides a conclusion.</li> <li>uses some varied transitions.</li> </ul>	<p>The e</p> <ul style="list-style-type: none"> <li>use</li> <li>or c</li> <li>org</li> <li>doe</li> <li>clai</li> <li>cou</li> <li>con</li> <li>use</li> <li>or i</li> <li>trar</li> </ul>
<b>Use of Language</b>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses diction and syntax that convey a formal, authoritative voice.</li> <li>correctly embeds and punctuates parenthetical citations.</li> <li>demonstrates strong command of conventions for grammar, usage, capitalization, punctuation, and spelling.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses diction and syntax that convey a formal voice.</li> <li>uses generally correct parenthetical citations, with appropriate punctuation.</li> <li>demonstrates adequate command of conventions for grammar, usage, capitalization, punctuation, and spelling.</li> </ul>	<p>The e</p> <ul style="list-style-type: none"> <li>doe</li> <li>app</li> <li>forr</li> <li>omi</li> <li>cita</li> <li>den</li> <li>par</li> <li>con</li> <li>con</li> <li>in g</li> <li>cap</li> <li>pur</li> <li>or s</li> <li>witl</li> </ul>

### COMMON CORE STATE STANDARDS

W.9-10.1e: Provide a concluding statement

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	<b>Multi-Genre Research Project: Student Sample</b>



## Unit 5 An American Journey

### Activities

- 5.1 Previewing the Unit .....
- 5.2 Developing Research Questions .....
- Informational Text:** “The Harlem Renaissance, adapted from *The 1920s* by Kathleen Drowne and Patrick Huber
- 5.3 The Historical Context of the Harlem Renaissance .....
- Informational Text:** Excerpt from “Introduction to *The New Negro*,” by A
- Poetry:** “Usward,” by Gwendolyn B. Bennett
- Poetry:** “Lift Every Voice and Sing,” by James Weldon Johnson
- Literary Criticism:** Excerpt from “On ‘From the Dark Tower,’” by Eugenia
- 5.4 Synthesizing Facts, Interpretation, and Media Formats .....
- 5.5 Documenting Your Sources .....
- 5.6 Finalizing Research .....
- Embedded Assessment 1: Presenting a Literary Movement: The Harlem Renaissance**
- 5.7 Previewing Embedded Assessment 2 .....
- 5.8 “A Unity of Opposites” .....
- Essay:** “How It Feels to Be Colored Me,” by Zora Neale Hurston
- 5.9 Dialect in Language .....
- Short Story:** “Sweat,” by Zora Neale Hurston
- 5.10 Janie’s Return Home .....
- Novel:** Excerpt from *Their Eyes Were Watching God*, by Zora Neale Hurston
- 5.11 Nanny’s Life .....
- Poetry:** “Mother to Son,” by Langston Hughes
- \*Novel:** *Their Eyes Were Watching God*, by Zora Neale Hurston
- 5.12 Nanny, Janie, and Logan .....
- \*Novel:** *Their Eyes Were Watching God*, by Zora Neale Hurston
- 5.13 Janie’s New Life .....
- \*Novel:** *Their Eyes Were Watching God*, by Zora Neale Hurston
- 5.14 Janie’s “Route of Tradition” .....
- \*Novel:** *Their Eyes Were Watching God*, by Zora Neale Hurston
- 5.15 Discussion Groups .....
- \*Novel:** *Their Eyes Were Watching God*, by Zora Neale Hurston
- 5.16 The End of a Long Journey .....
- \*Novel:** *Their Eyes Were Watching God*, by Zora Neale Hurston
- 5.17 Reviewing the Reviews .....
- Informational Texts:** Excerpts from critical reviews

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- 1.5 Applying Reader Response Criticism .....
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- Poetry:** “The Last Word,” by Peter Davidson
- Poetry:** “Mushrooms,” by Sylvia Plath
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- Vignette:** “Four Skinny Trees,” vignette from *The House on Mango Street*,
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- 1.13 Digging Deeper for Meaning .....
- Essay:** “Upon Seeing England for the First Time” by Jamaica Kincaid
- 1.14 Writing An Argument .....
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- 1.15 Previewing Embedded Assessment 2 and Looking at Cultural Criticism ..
- 1.16 What is Cultural Criticism? .....
- Poetry:** “Speaking With Hands” by Luis Rodriguez
- 1.17 Imperialism: A Poetic Conversation .....
- Poetry:** “The White Man’s Burden” by Rudyard Kipling
- Poetry:** “Poor Man’s Burden” by George McNeill
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