## English II
## Unit 6: Writing about Ourselves

**Time Frame:** Approximately five weeks

**Unit Description**

This unit focuses on writing as a means for insight and reflection.  Unit activities include readings and discussions that provide opportunity for application of critical literacy skills.  All of the activities are based on authentic purposes for oral and written communication and require the application of a variety of literacy strategies.  Regular vocabulary study will include defining words within the context of the texts and using words appropriately in original writings.  Grammar, usage, and mechanics instruction also occur within the context of the selections.

**Student Understandings**

The students will write about themselves and the social context in which they live.  They will read critically, challenging the text and its perspectives about social issues relevant to them and their community.  Other critical goals require the students to write clearly and concisely, making an effort to develop and express their own personal voice.

**Guiding Questions**

1. Can students evaluate a text (print and nonprint) for reliability, accuracy, and objectivity?
2. Can students identify and correct their own style errors in their personal writing, particularly those related to clarity and conciseness?
3. Can students select vocabulary and phrasing that reflect their own voice in writing?
4. Do students understand and appreciate the value of reading and writing memoirs?
5. Can students analyze the problems associated with a social issue and write reflectively about possible solutions?

**Unit 6 Grade-Level Expectations (GLEs) and Common Core State Standards (CCSS)**

| Grade-Level Expectations | |
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| **GLE #** | **GLE Text and Benchmarks** |
| 01a. | Extend basic and technical vocabulary using a variety of strategies, including use of context clues (ELA-1-H1) |

| 01b. | Extend basic and technical vocabulary using a variety of strategies, including use of knowledge of Greek and Latin roots and affixes (ELA-1-H1) |
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| 01c. | Extend basic and technical vocabulary using a variety of strategies, including use of denotative and connotative meanings (ELA-1-H1) |
| 02d. | Analyze the development of story elements, including: mood/atmosphere (ELA-1-H2) |
| 03g. | Analyze the significance within a context of literary devices, including: tone (ELA-1-H2) |
| 09a. | Analyze, in oral and written responses, distinctive elements, including the and structure, of literary forms and types, including: essays by early and modern writers (ELA-6-H3) |
| 09e. | Analyze, in oral and written responses, distinctive elements, including theme and structure, of literary forms and types, including: biographies and autobiographies (ELA-6-H3) |
| 11a. | Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including summarizing and paraphrasing information and story elements (ELA-7-H1) |
| 11b. | Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including comparing and contrasting information in various texts (e.g., televised news, news magazines, documentaries, online information) (ELA-7-H1) |
| 11c. | Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including comparing and contrasting complex literary elements, devices, and ideas within and across texts (ELA-7-H1) |
| 11e. | Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including making inferences and drawing conclusions (ELA-7-H1) |
| 11f. | Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including making predictions and generalizations (ELA-7-H1) |
| 17c. | Develop multiparagraph compositions organized with supporting paragraphs appropriate to the topic organized in a logical sequence (ELA-2-H1) |
| 18a. | Develop complex compositions on student- or teacher-selected topics that are suited to an identified audience and purpose and that include the following: word choices appropriate to the identified audience and/or purpose (ELA-2-H2) |
| 18b | Develop complex compositions on student- or teacher-selected topics that are suited to an identified audience and purpose and that include the following: vocabulary selected to clarify meaning, create images, and set a tone (ELA-2-H2) |
| 18c. | Develop complex compositions on student- or teacher-selected topics that are suited to an identified audience and purpose and that include the following: information/ideas selected to engage the interest of the reader (ELA-2-H2) |
| 18d. | Develop complex compositions on student- or teacher-selected topics that are suited to an identified audience and purpose and that include the following: clear voice (individual personality) (ELA-2-H2) |

| 19a. | Develop complex compositions using writing processes, including determining topic and form (ELA-2-H3) |
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| 19b. | Develop complex compositions using writing processes, including purpose and topic (ELA-2-H3) |
| 19c. | Develop complex compositions using writing processes, including: prewriting (e.g., brainstorming, clustering, outlining, generating main idea/thesis statements)(ELA-2-H3) |
| 19d. | Develop complex compositions using writing processes, including drafting (ELA-2-H3) |
| 19e. | Develop complex compositions using writing processes, including: conferencing (e.g., with peers and teachers) (ELA-2-H3) |
| 19f. | Develop complex compositions using writing processes, including revising for content and structure based on feedback (ELA-2-H3) |
| 19g. | Develop complex compositions using writing processes including proofreading/editing to improve conventions of language  (ELA-2-H3) |
| 19h. | Develop complex compositions using writing processes, including publishing using technology (ELA-2-H3) |
| 23b. | Develop individual writing style that includes the following: diction selected to create a tone and set a mood (ELA-2-H5) |
| 23c. | Develop individual writing style that includes the following: selected vocabulary and phrasing that reflect the character and temperament (voice) of the writer (ELA-2-H5) |
| 24d. | Write for various purposes, including: text-supported interpretations that connect life experiences to works of literature (ELA-2-H6) |
| 25a. | Apply standard rules of sentence formation, avoiding common errors, such as fragments (ELA-3-H2) |
| 25b. | Apply standard rules of sentence formation, avoiding common errors, such as run-on sentences (ELA-3-H2) |
| 25c. | Apply standard rules of sentence formation, avoiding common errors, such as syntax problems (ELA-3-H2) |
| 26a. | Apply standard rules of usage, including making subjects and verbs agree (ELA-3-H2) |
| 26b. | Apply standard rules of usage, including using verbs in appropriate tenses (ELA-3-H2) |
| 26c. | Apply standard rules of usage, including making pronouns agree with antecedents (ELA-3-H2) |
| 26d. | Apply standard rules of usage, including using pronouns in appropriate cases (e.g., nominative and objective) (ELA-3-H2) |
| 26e. | Apply standard rules of usage, including using adjectives in comparative and superlative degrees (ELA-3-H2) |
| 26f. | Apply standard rules of usage, including using adverbs correctly (ELA-3-H2) |

| 26g. | Apply standard rules of usage, including avoiding double negatives (ELA-3-H2) |
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| 27b. | Apply standard rules of mechanics, including using quotation marks to set off titles of short works (ELA-3-H2) |
| 27d. | Apply standard rules of mechanics, including using appropriate capitalization, including names of political and ethnic groups, religions, and continents (ELA-3-H2) |
| 28. | Use correct spelling conventions when writing and editing (ELA-3-H3) |
| 31c. | Select language appropriate to specific purposes and audiences, including: participating in class discussions (ELA-4-H1) |
| 39a. | Select and evaluate relevant information for a research project using the organizational features of a variety of resources, including: print texts such as prefaces, appendices, annotations, citations, bibliographic references, and endnotes (ELA-5-H1) |
| 39b. | Select and evaluate relevant information for a research project using the organizational features of a variety of resources, including electronic texts such as database keyword searches, search engines, and e-mail addresses (ELA-5-H1) |
| 41. | Analyze the usefulness and accuracy of sources by determining their validity (e.g. authority, accuracy, objectivity, publication date, coverage) (ELA-5-H2) |
| 44. | Use word processing and/or technology to draft, revise, and publish various works, including research reports documented with parenthetical citations and bibliographies or works cited lists (ELA-5-H4) |
| 45b. | Follow acceptable use policy to document sources in research reports using various formats, including: integrating quotations and citations while maintaining flow of ideas (ELA-5-H5) |
| 45c. | Follow acceptable use policy to document sources in research reports using various formats, including using standard formatting for source acknowledgment according to a specified style guide (ELA-5-H5) |
| 45d. | Follow acceptable use policy to document sources in research reports using various formats, including using parenthetical documentation following *MLA Guide* within a literature-based research report (ELA-5-H5) |
| **ELA CCSS** | |
| **CCSS#** | **CCSS Text** |
| **Reading Standards for Literature** | |
| RL.9-10.4 | Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone). |
| **Reading Standards for Informational Text** | |
| RI. 9-10.2 | Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text. |

| RI. 9-10.4 | Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper). |
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| **Writing Standards** | |
| W. 9-10.7 | Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation. |
| W. 9-10.10 | Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences. |
| **Speaking and Listening Standards** | |
| SL. 9-10.1 | Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics*, *texts*, *and issues*, building on others' ideas and expressing their own clearly and persuasively. <br> a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. <br> b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed. <br> c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge. <br> d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented. |
| **Language Standards** | |
| L. 9-10.4b, c, d | Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies. <br> b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *analyze*, *analysis*, *analytical*; *advocate*, *advocacy*). <br> c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology. <br> d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary). |

| L.9-10.6 | Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression. |
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**Sample Activities**

**Activity 1: Reading (Ongoing) (GLEs: 11a, 11b, 11c, 11e, 11f)**

Materials List: pen, paper, and high-interest, multi-level reading materials, such as memoirs, autobiographies, biographies, and creative nonfiction collections

Facilitate independent reading of a variety of student-selected literature by providing time for Sustained Silent Reading (SSR) on a daily basis. Students should read and comprehend literature and literary nonfiction in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range. (A portion of this time may be dedicated to reading aloud from engaging texts. This practice may be especially important if students are reluctant readers or are not accustomed to reading independently for sustained periods of time.) Model and monitor this independent reading, making sure to incorporate both oral and written response to the text. Response may be initiated through a variety of strategies, including response logs, dialogue letters or journals, informal discussions at the end of SSR, and book talks. Whatever the strategy or combination of strategies, have students go beyond summarization in their responses if they are to meet the GLEs listed above. These GLEs may be genre specific, but they are not meant to restrict student choice or to require the teacher to design special focus lessons to accommodate that student choice. Facilitate reflection at the higher levels of Bloom's Taxonomy through written response to individual students, teacher-student conferences, and/or whole-class questioning techniques. Lists of the works students have read should be maintained and monitored.

**Activity 2: Vocabulary Study (Ongoing) (GLEs: <u>01a</u>, 01b, <u>01c</u>, 28)**

Materials List: student notebook for vocabulary collection, classroom resource texts, such as dictionaries and thesauruses

Have students keep a vocabulary notebook that will be used for ongoing vocabulary study of words encountered in their readings as well as words of interest during class discussion and journal writing. Require students to evaluate resources most effective for the study of words (e.g., dictionaries, thesauruses) as well as to use the words in their writings, while avoiding spelling errors and common errors in sentence structure (e.g., fragments, run-on sentences).

**2013-2014**
**Activity 3: Vocabulary Study (Ongoing) (GLEs: 28; CCSS: RL.10.4, RI.10.4, L.** 9-
**10.4b, L.9-104c, L.9-10.d, L.9-10.6)**

Materials List: student notebook for vocabulary collection, classroom resource texts, such
as dictionaries and thesauruses

Have students keep a vocabulary notebook that will be used for ongoing vocabulary
study of words encountered in their readings, as well as words of interest during class
discussion and journal writing.  As a method of reinforcing content, demonstrate the use
of a *Vocabulary Card* (view literacy strategy descriptions) by writing a key term on the
board and drawing a large, rectangular card-like frame around it so that it's in the center
of the rectangle.  In the corners of the card write a definition, part of speech, related
words (patterns of word changes that indicate different meanings or parts of speech) and
contextualized example (see example below).  Discuss with the students how the card can
be reviewed quickly and easy in preparation for test and quizzes. Have the students
compile a list of vocabulary terms from their reading and have students write them in the
center of a 3x5 index card.  Require students to evaluate resources most effective for the
study of words (e.g., dictionaries, thesauruses) to complete the sections of the vocabulary
cards for their terms.  Encourage students to use the words in their writings, while
avoiding spelling errors and common errors in sentence structure (e.g., fragments, run-on
sentences).

| Definition<br>A person recovering from an<br>illness or operation. | Part of Speech<br>Noun |
|---|---|
| **Convalescent** | |
| Related Words<br>Convalesce v.<br>Convalescence n. | Contextualized Example<br>The convalescent was not<br>allowed to participate in sports. |

**Activity 4: Writing Prompts to Assess Understanding of Text (Ongoing) (GLEs: 09a,**
**09e,  23b, 23c, 24d)**

Materials List: teacher-developed prompts and rubrics, paper, pen

In addition to teaching writing process, provide opportunities for students to write to
assess understanding of text and insight, citing textual evidence to support analysis.
Ongoing writing prompts should be used as discussion initiators after reading text,
reflections, and closure activities, or to assess learning. Prompts may assume any format,
but all should address comprehension of text and higher-order thinking skills and lead
students to cite text to support inferences.  Prompts can be used to begin discussion after
reading text, develop understanding, or assess learning. Suggested writing for insight and
writing-to-learn strategies include daily journal entries for reflection, writing for
investigation and exploration through *learning logs* (view literacy strategy descriptions),
exit writings, and *SQPL (student questions for purposeful learning)* (view literacy

strategy descriptions). Prompts should be varied, engaging, and purposeful, based on what information or skills the teacher wishes students to internalize.

**Activity 5: Grammar/Usage Mini-Lessons (Ongoing) (GLEs: 25a, 25b, <u>25c</u>, 26a, 26b, 26c, <u>26d</u>, 26e, 26f, 26g, 27b, 27d, 28, 45c)**

Materials List: mini-lesson notebooks, pen or pencil

Begin each grammar/usage mini-lesson by facilitating a classroom discussion on sentence formation problems (e.g., fragments, run-ons, or syntax problems) or standard rules of usage or mechanics (e.g., subject/verb agreement, appropriate verb tense, pronoun/antecedent agreement, appropriate pronoun case, comparative forms of adjectives, avoidance of double negatives, and appropriate punctuation/capitalization). Base discussions on the common errors in student writing samples. Base mini-lesson, ongoing, and skill-specific activities on student-generated examples. Ideally, differentiate the mini-lessons for students' specific needs, and integrate them within student writing assignments, rather than teach in isolation.

A sample mini-lesson for teaching revision for misuse of second person follows:
1. Have students read the blog essay "That Second Person." (Online at http://www.writing.com/main/view_item/item_id/1200131)
2. Allow discussion time for students to ask questions and comment on what they know about the use (and misuse) of second person. Give students the opportunity to distinguish between writing situations when second person is appropriate and when it is not.
3. Provide an example of the misuse of second person in an essay-writing scenario. Use either a student example or a teacher-generated one, such as the following:

   > Next, *you* turn the oven to 350 degrees. *You* need to have it hot before *you* put the cake in. Then, *you* add all of the dry ingredients in a large mixing bowl, and slowly *stir* them together. *You* slowly mix all of the wet ingredients together in a separate bowl. *You* start with a half cup of milk; then *you* add…and so on…

4. Lead a discussion that allows students to identify the use of second person in the example and to consider how it makes the writing style unsophisticated and unprofessional.
5. Have students rewrite the example, replacing the use of second person with third person. Provide ongoing instruction and examples of how students can "take themselves out" of their writing and make it more objective when necessary (for example, in a "process" essay). If needed, provide examples from another writing sample before students work on their own.

**Activity 6: Memoir Writing—Who am I and What Has Made Me Who I Am?**
**(GLEs:  02d, 03g, 18a, 18b, 18c, 18d, 19c, 19d, 19e, 19f, 19g, 19h, 23b, 23c, 25c;**
**CCSS: W.9-10.10)**

Materials List: chalk or marker board, paper, pen, "Who am I?" Prewriting List BLM,
Memoir Writing Peer Review Checklist BLM

Write the following excerpt from Walt Whitman's "There was a Child Went Forth" on
the board:

> "There was a child went forth everyday,
> And the first object he looked upon and received with
> wonder or pity or love or dread, that object he became,
> And that object became part of him for the day or a certain
> part of the day…or for many years or stretching
> cycle of years."

Use this excerpt as a prompt for discussion (*view literacy strategy descriptions)* in the
Think-Pair-Square-Share format. Ask students to read the excerpt and think
independently for a short period of time about the meaning of the lines in regards to
childhood experiences, then pair up with someone to share their thoughts.  Then have
pairs of students share with other pairs, forming small groups of four. Gather oral
responses from students, and lead a discussion about Whitman's observation that
everything a child sees, touches, hears, and experiences makes him/her the person he/she
is.  Next, invite students to think about the many things that have affected them in their
own lives.  For a prewriting activity, have students make lists of influences from their
childhood that they can write about later.  If necessary, the teacher can provide some of
the categories for students who need prompting.  See "Who am I?" Prewriting List BLM
for a model.

After students have had an opportunity to generate their prewriting lists, ask them to
choose just one of the items to focus on for memoir writing.  This shorter time frame
writing asks students to write for a specific task, purpose, and audience.  Provide students
with the common characteristics that memoirs share, and ask students to use these
characteristics as guidelines as they write an episode from their own lives.  An example
might be as follows:

- Focuses on a person, place, or animal that had a particular significance in the
  writer's life
- Has a particular focus, an element (big idea) that receives the most emphasis
- Recreates for the reader incidents shared with the person, in that place, or with
  the animal
- Reveals the writer's knowledge of and feeling about the person, place, or
  animal
- Includes the author's feelings and thoughts
- Has reflection scattered throughout
- Makes the person, place, or animal come alive for the reader

For this shorter time frame writing assignment, have students focus on choosing vocabulary and diction that convey tone and set a mood, and phrasing that conveys their personality and voice to the audience. During the writing process, have students conference with peers and the teacher to discuss organization and development of ideas for the revising stage. See Memoir Writing Peer Review Checklist for a model. In the final peer review, have students edit for sentence structure and grammatical and mechanical errors using conferencing input. Then, have students publish using technology. See Suggested Resources at end of unit for titles of memoirs for additional reading.

**Activity 7: Reading Creative Nonfiction (Truth is Better than Fiction) (GLEs: 03g, 09e, 11e; CCSS: RI.9-10.2, RI.9-10.10)**

Materials List: student learning logs, pen, paper, Characteristics of Creative Nonfiction Handout BLM, creative nonfiction readings for students (See Suggested Resources at end of unit)

Use the *SQPL* (view literacy strategy descriptions) strategy to motivate students to write for insight about what they know and what they want to know about creative nonfiction. The prompt that follows as an example is a deliberate contradiction and will also require students to make application of prior knowledge about autobiographical and memoir writing. Write the following statement on the board: "Creative nonfiction is not autobiographical writing."

Have students work in pairs to generate 2-3 questions that they would like answered as a result of being provoked by the statement. When all student pairs have thought of their questions, ask someone from each pair to share questions with the whole class. As students ask their questions aloud, write them on the board. Star or highlight questions that are repeated in some way. Once all questions have been shared, note if any important information has been missed, and decide whether to add his/her own question(s) to the student-generated list. Tell students as they listen to further discussion and read examples of creative nonfiction to pay attention to information that helps answer the questions from the board. Encourage students to transfer the newly learned information to their *learning logs* (view literacy strategy descriptions) for future reference.

Provide students with a short summary of what characterizes writing as creative nonfiction using the Characteristics of Creative Nonfiction Handout BLM. Resources can also be found online at
http://www.creativenonfiction.org/
http://www.class.uidaho.edu/druker/nonfic.html

Then, assign a short reading or excerpt from a longer work at the high end of the grades 9-10 text complexity band that exemplifies these characteristics. As they read, students should look for and document in their *learning logs* (view literacy strategy descriptions)

the characteristics of creative nonfiction that were discussed, determine the central idea of the text, and provide an objective summary of the text.

**Activity 8: Writing Creative Nonfiction (Truth is Better than Fiction) (GLEs: 17c, 18a, 18b, 18c, 18d, 19c, 19d, 19e, 19f, 19g, 19h, 23b, 23c, 25c; CCSS: W.9-10.10)**

Materials List:  student learning logs, pen, paper, creative nonfiction readings for students, Creative Nonfiction Essay Peer Review Checklist BLM.

Have students refer to the lists they generated in Activity 6 about people, places, and things from their childhood.  Tell students that they will again be writing autobiographically over a short time frame; however, this time their purpose is to educate their audience about the region in which they are from and their culture.  Using the real context of their lives, have students write a brief moment in time for the particular region in which they live.

Give students the following guidelines:
"In no more than two pages, write about ten minutes in your life that shows the reader who you really are and where you're really from.  The event or scene you choose to focus on should teach the reader something about your family, your culture, and your beliefs, but also be a good example of authentic personal voice."

For this writing assignment, have students focus on choosing vocabulary and phrasing that reflects their personality and voice and creative nonfiction elements that lend authenticity to sense of place.  During the writing process, have students conference with peers and the teacher to discuss organization and development of ideas for the revising stage. In the final peer review, have students edit for sentence structure and grammatical and mechanical errors using conferencing input. See Creative Nonfiction Essay Peer Review Checklist BLM model. Have students publish using technology, preferably by recording or reading the writings publicly as a celebration of each student's diverse contribution to the overall project.

A good example of this type of writing that became a "portrait" of Louisiana in a span of 24 hours is *Louisiana in Words* (Joshua Clark, editor).

Examples of similar writings that became "radio essays" can be found at:
http://www.npr.org/templates/story/story.php?storyId=4538138

http://www.wwno.org/Audio_Archives/TableContents/archivesG-K/alpha_G-K.asp#Katrina%20Ya%20Ya:%20Kane (click on Katrina Ya Ya project contributors)

http://www.nsula.edu/langcomm/nwp/Main/Katrina%20Ya%20Ya.htm

**Activity 9: Perspectives: What is Beautiful? (GLEs: 31c)**

Materials List:  student journals, pen, paper

At the end of a class period, the teacher should ask students to consider the emotional connotations of the word *beautiful.*  Students should write in their *learning logs* (view literacy strategy descriptions) a definition of *beautiful* and examples of what is beautiful to them.  The teacher should comment to students that an object that has personal or sentimental value may be beautiful to its owner, even though someone else might consider it odd, unusual, or ugly.  The students should not share their responses yet; rather, the teacher will ask each of them to bring an object to class the next day that he/she considers beautiful because of its connection to an idea, event, or person important to its owner.

The following day students will display their objects in the classroom as if the classroom were a museum.  The students will tour the exhibit and take notes in their *learning logs* describing their instinctive ("gut") reactions or first impressions of each object.  The teacher should maintain a formal museum or gallery atmosphere in the class.  Students should not explain their objects, and observers should not comment aloud.

After the observation/note-taking period, each student will present his/her object to the class and explain the significance of it.  Students should be encouraged to use visual art, poetry, storytelling, photographs, or other media to illustrate the events and feelings associated with their objects.  Students in the audience should make additional notes to themselves in their *learning logs* about any disparities between how they viewed the object and how it was viewed by its owner.

After each student presents, the teacher should lead a discussion guided by the following prompts.  Students should respond orally as well as making additions to the thoughts in their *learning logs.*

1. How did it feel to know that people were looking closely at, and perhaps making judgments about, something you treasure?
2. What happened the first time you looked at the objects exhibited by your classmates? Share some of the observations you made about the objects. What happened when you viewed the objects for a second time? Share some of your new observations. Did your feelings about any objects change?
3. What are some things you learned about each other during this exercise? What did you learn about yourselves?
4. Working in groups of two or three, *brainstorm* (view literacy strategy descriptions) a list of things that people judge according to appearance. Is it ever OK to judge by appearance? When?
5. What if we did this activity with people who were not familiar with American culture? How would you help them to understand the value of your objects? What questions could you ask to learn about the things they consider "beautiful"?

In small groups, students will work together to complete an analysis of the features of their regional culture group. Then students will complete a survey of their own individual culture group. The blackline masters for the analysis and survey can be downloaded from http://www.peacecorps.gov/wws/educators/lessonplans/pdf/bridges.features.a.pdf and http://www.peacecorps.gov/wws/educators/lessonplans/pdf/bridges.features.b.pdf

In the summary discussions, the teacher should ask students to consider things that they can do to stay open-minded about things they don't immediately like or understand due to simple differences in background or upbringing.

Additional resources for mini-lessons and/or writing prompts on cross-cultural understanding:
http://www.peacecorps.gov/wws/educators/lessonplans/lesson.cfm?lpid=350&gid=3
Lesson on how Americans are viewed by people from other countries

http://www.peacecorps.gov/wws/educators/lessonplans/lesson.cfm?lpid=351&gid=3
Lesson on generalizations and how they apply to cultural stereotyping

**2013-2014**
**Activity 10: Perspectives: What is Beautiful? (GLEs: 31c; CCSS: W.9-10.10, SL.9-10.1)**

Materials List:  student journals, pen, paper

**This activity is an extension of Activity 9 for the 2013-2014 school year.**  After reading text that questions the definition of beauty (such as "Two Scavengers in a Truck, Two Beautiful People in a Mercedes" by Lawrence Ferlenghetti or "Beauty:  When the Other Dancer is the Self" by Alice Walker), ask students to consider the emotional connotations of the word *beautiful.*  Have students write in their *learning logs* (view literacy strategy descriptions) a definition of *beautiful* and examples of what is beautiful to them.  Comment to students that an object that has personal or sentimental value may be beautiful to its owner, even though someone else might consider it odd, unusual, or ugly.  Do not have students share their responses yet; rather, ask each of them to bring an object to class the next day that he/she considers beautiful because of its connection to an idea, event, or person important to its owner.

On the following day have students display their objects in the classroom as if the classroom were a museum.  Have them tour the exhibit and take notes in their *learning logs* describing their instinctive ("gut") reactions or first impressions of each object.  Maintain a formal museum or gallery atmosphere in the class.  Do not allow students to explain their objects, nor observers to comment aloud.

After the observation/note-taking period, have each student present his/her object to the class and explain the significance of it.  Encourage students to use visual art, poetry, storytelling, photographs, or other media to illustrate the events and feelings associated

with their objects Allow students to make additional notes to themselves in their *learning logs* about any disparities between how they viewed the object and how it was viewed by its owner.

After each student presents, lead a discussion guided by the following prompts.  Have students respond orally as well as in writing by making additions to the thoughts in their *learning logs.*

1. How did it feel to know that people were looking closely at, and perhaps making judgments about, something you treasure?
2. What happened the first time you looked at the objects exhibited by your classmates? Share some of the observations you made about the objects. What happened when you viewed the objects for a second time? Share some of your new observations. Did your feelings about any objects change?
3. What are some things you learned about each other during this exercise? What did you learn about yourselves?
4. Working in groups of two or three, *brainstorm* (view literacy strategy descriptions) a list of things that people judge according to appearance. Is it ever OK to judge by appearance? When?
5. What if we did this activity with people who were not familiar with American culture? How would you help them to understand the value of your objects? What questions could you ask to learn about the things they consider "beautiful"?

In small groups, have students work together to complete an analysis of the features of their regional culture group. Have them complete a survey of their own individual culture group. The blackline masters for the analysis and survey can be downloaded from http://www.peacecorps.gov/wws/educators/lessonplans/pdf/bridges.features.a.pdf and http://www.peacecorps.gov/wws/educators/lessonplans/pdf/bridges.features.b.pdf

In the summary discussions, ask students to consider things that they can do to stay open-minded about things they don't immediately like or understand due to simple differences in background or upbringing.

Additional resources for mini-lessons and/or writing prompts on cross-cultural understanding can be found at the following:
http://www.peacecorps.gov/wws/educators/lessonplans/lesson.cfm?lpid=350&gid=3
Lesson on how Americans are viewed by people from other countries

http://www.peacecorps.gov/wws/educators/lessonplans/lesson.cfm?lpid=351&gid=3
Lesson on generalizations and how they apply to cultural stereotyping


**Activity 11: Writing for Social Change: Action Research (GLEs: 19a, 19b, 19c, 19d, 39a, 39b, 41, 44, 45b, 45c, 45d; CCSS: W.10.7, W.10.10)**

Materials List:  movie clip or excerpt from text about "writing for social change," student

journals, pens, Graphic Organizer Example BLM, access to computers with Internet for research

Show students a clip from a film or read an excerpt from a text that illustrates the power of writing to effect social change. Suggested films are *Freedom Writers* or *Paper Clips.* Suggested texts are *Freedom Writers* or *Be the Change* (additional titles listed at end of the unit). While students are viewing the clip or listening to the reading, have them write a response to the following prompts in their *learning logs* (view literacy strategy descriptions): What is the social issue? Why does it exist? How is it going to be addressed in hopes of bringing about change? By whom? After the viewing or reading, facilitate a discussion of the students' responses to the journal prompts.

Then ask students to consider what is happening around them that they are concerned about. Specifically, ask students to think about things they have seen or heard about in school, on the street, in the community or on the news that make them feel concerned, sad, angry, or worried. Have students complete a *graphic organizer* (view literacy strategy descriptions) that helps them narrow down their ideas to three issues and then ultimately one for which they will actually research and write. See Graphic Organizer Example BLM for an example. Review with students the importance of evaluating web resources for reliability, accuracy, and objectivity. Refer students to the criteria at http://lib.nmsu.edu/instruction/evalcrit.html if more specificity is needed.

Have students use the information in their *learning logs* and *graphic organizers* to conduct a short research and write about the issue or problem they have chosen. Encourage students to build this research project around the issue or problem they are most interested in, they know the most about, and they would like to actually do something about. Students should narrow or broaden their research when appropriate and synthesize a variety of sources of both print and nonprint information in their collection of research, such as interviews, documentaries, newscasts, local resources, etc. Make every effort for the students' work to be on a topic that is current and relevant to them so that they can demonstrate understanding of the topic under investigation.

**Activity 12: Writing For Social Change: Project Report  (GLEs: 19e, 19f, 19g, 19h, 39a, 39b, 41, 44, 45b, 45c, 45d; CCSS: W.9-10.7, W.9-10.10)**

Materials List: pen, paper, access to computers with Internet for research, MLA style guides, Project Report Peer Review Checklist BLM.

Have students use the information they have gathered from Activity 10 and write a project report that clearly delineates the selected issue or problem, why it appears to exist, and a proposed solution or challenge for change.

Have students document the sources they used in correct MLA format. In the first peer review (revision stage), have students look for evidence of "what?" (social issue or problem), "why?" (why it exists), and "how?" (how a change is proposed). In the final

peer review (editing stage), have students look for correct format for bibliography page, attempt to evaluate sources, and check for grammatical errors. After peer review and student/teacher writing conferences, have students use technology to publish their reports. See Project Report Peer Review Checklist BLM for a model. The ultimate goal of this report should be its presentation to someone (a policymaker or other official) who can actually oversee implementation (or at least consideration) of the students' ideas.

**Sample Assessments**

**General Guidelines**

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities, and develop a scoring rubric collaboratively with other teachers or students.  The following are samples of assessments that could be used for this unit:

**General Assessments**

- Student journals or *learning logs* will be used for daily writing and discussion topics and will be evaluated weekly.
- Vocabulary activities are daily and should be quizzed and assigned in writing regularly, probably weekly.
- Grammar/usage mini-lessons are daily and should be quizzed and assigned in writing regularly, probably weekly.

**Activity-Specific Assessments**

- Activity 6: Evaluate all aspects of the writing process for this activity, but place particular focus on giving students choice of language that conveys tone and voice.  Model what will be evaluated in the revising stage and the editing stage for students. See Memoir Writing Peer Review Checklist BLM for example.

- Activity 8:  Evaluate all aspects of the writing process for this activity.  Model what will be evaluated in the revising stage and the editing stage for students.  See Creative Nonfiction Essay Peer Review Checklist BLM for example.

- Activity 12:  Model the evaluative checklist that students will use for the project report based on student-generated suggestions.  See Project Report Peer Review Checklist BLM for example.

**Suggested Resources:**

**Activity 5**
Some suggested memoir readings:
"A Child's Christmas in Wales," Dylan Thomas
"By Any Other Name," Santha Rama Rau
"Living Well, Living Good," Maya Angelou
"A Swimming Lesson," Jewelle Gomez
*Travels with Charley,* John Steinbeck
*Kaffir Boy,* Mark Mathabane
*Farewell to Manzanar,* Jeanne Wakatsuki Houston

**Activity 6**
Some suggested creative nonfiction titles:
"Once More to the Lake," E. B. White
http://www.moonstar.com/~acpjr/Blackboard/Common/Essays/OnceLake.html

Death of a Moth," Virginia Woolf
http://ebooks.adelaide.edu.au/w/woolf/virginia/w91d/chap2.html

"Death of a Moth," Annie Dillard
http://poetryparsnip.blogspot.com/2003_05_01_archive.html

"Curvature," Michelle Richmond
http://www.creativenonfiction.org/brevity/Archives/brev5/richmond.htm

excerpts from *Louisiana in Words,* Joshua Clark (editor)
*I Know Why the Caged Bird Sings,* Maya Angelou
*Friday Night Lights,* H. G. "Buzz" Bissinger
*In Cold Blood,* Truman Capote
*Hiroshima,* John Hersey
*There Are No Children Here,* Alex Kotlowitz
*And the Band Played On,* Randy Shilts
*The Hunger of Memory,* Richard Rodriguez
*The Right Stuff,* Tom Wolfe
*Seabiscuit: An American Legend,* Laura Hillenbrand

**Activity 9**
Suggested resources for teachers: *Writing for a Change: Boosting Literacy and Learning through Social Action,* NWP publication, 2006

For teachers & students: *Freedom Writers,* Erin Gruell
*Be the Change,* Zach Hunter
*1 Dead in Attic* Chris Rose
*Fast Food Nation,* Eric Schlosser
*Paper Clips* http://www.paperclipsmovie.com/synopsis.php