A Secondary ELA Classroom Curriculum Study Using Culturally-Relevant, Digital Texts to Increase Student Engagement and Understanding – Project Portion

by

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PROJECT INTRODUCTION

When exploring the question: How can I incorporate culturally-relevant digital texts to increase student engagement and understanding in an 11th grade English classroom, the first step was to explore the methods that would be used under examination. In this project section, the theories used to design curriculum, as well as the how and why of formatting choices of the documents included will be explained.

Research Paradigm

Tenets of Culturally Relevant Pedagogy (CRP), particularly its three primary foundational beliefs, along with theorist Gloria Ladson-Billings’ (1995) definition of culturally relevant texts, have been used to create the framework of the methodology chosen. Constructivist learning theory also plays a role in validating study choices. The definition for culturally relevant digital texts is mostly constructed upon the concept of texts connecting to students in a mirror-window continuum, as well as from digital learning research practices.

CRP components applied to the framework. Gloria Ladson-Billings criteria of CRP is used as the philosophical framework for choosing texts and driving pedagogical decisions. Three essential criteria make up CRP: “(a) Students must experience academic success; (b) students must develop and/or maintain cultural competence; and (c) students must develop a critical consciousness through which they challenge the status quo of the current social order” (Ladson-Billings, 1995, p. 160). From this framework then,
texts used in the classroom must also fulfill these requirements. It is from here that digital texts will be chosen (Gay, 1996; Ladson-Billings, 2001).

**Mirror-window continuum principles.** Sciurba’s (2014/15) examination of the necessity for texts to serve as both windows and mirrors for reader engagement was applied to texts chosen. The mirror-window concept refers to the idea that a text serves as either a mirror of a student’s life and experiences or as a window into the life and experiences of another. While CRP generally takes a predominantly mirror approach to choosing texts, meaning students must see themselves in the text in order to feel validated and engaged, Sciurba (2014/15) advocates for more of a balanced approach which must also include window texts. Texts that fit on the mirror-window continuum can better meet all learners’ needs, as some students connect more with texts that are reflective, while some connect more with texts that are eye-openers. Both are needed, however, to ensure a well-rounded literacy and learning experience; both are necessary to engage learners. Therefore, this concept was applied to the texts chosen for this study in that they will fit on the mirror-window continuum.

**Constructivist theory and digital learning application.** Constructivist theory developed by educational theorist Jean Piaget was also consulted when defining engagement and types of learning approaches, such as the need for engagement through novelty and scaffolded learning (Brooks & Brooks, 1999; Gould, 2005). First of all, the concept of novelty, or “newness” factor has been applied to text selections in a variety of ways. Supported by research on how the brain learns and avoids boredom, beginning a class or unit with a digital text automatically engages students; and peppering these kinds of texts throughout the unit will keep students engaged
and making connections between “texts” and concepts (Harrison, Tufts, Strayer, 1974; Trier, 2007; Willis, 2014; Wynn, 2011).

Something new and interactive such as a YouTube video or a spoken word poem being performed adds newness to the class and keeps the brain engaged. Other techniques such as a four corners discussion or other interactive activities, were also chosen in some units.

The texts themselves serve as a scaffolding tool for anchor texts and learning outcomes as they will always relate more directly to students’ lives, leading them into newer or more difficult learning concepts. This approach is advocated for by both Constructivists and CRP proponents to engage students and to ensure meaningful and rigorous learning occurs.

**Understanding by Design as curriculum overview and maps.** Wiggins and McTighe’s (2000) Understanding by Design will be used as the basic framework for the curriculum design; however, it does deviate at points. The district I work for uses its own version of UbD, and so the maps are based on a combination of what my district uses and Wiggins and McTighe’s template. For example, the three stages of design from UbD: desired results, evidence, and learning plan, will be found on the map documents. However, in the identity and gender units, the learning plan is a detailed lesson-by-lesson overview, so as to better provide examples of what exactly these units would look like in a classroom. Lessons in this context do not mean day-by-day, but rather are meant to be a topic or sub-unit focus that could span several class periods. Links to materials and assessment tools have been provided as well.

Before the curriculum maps, a curriculum overview has been provided. This tool allows me, and other educator wishing to use these units, to choose from a variety of texts that will be relevant and engaging for their student population. Having several text options. In this document, the essential questions for each unit have been posted. Followed by a list (and copies or links to) possible
texts which are categorized by the *kind* of text they are, which was partially done for the question being explored that examines how culturally relevant, digital texts can be used to engage readers, along with the Constructivist approach of “hooks.” The key word is *possible* texts so that educators who wish to use this curriculum have a plethora of fitting texts that would be the best work for their own set of students, while also fulfilling the learning outcomes and understandings.

After the list of texts, a small section on assessments, skills, and materials necessary has also been included. Again, this is for the purpose of sharing curriculum documents with colleagues so that this is a user-friendly and easily implementable curriculum.
Curriculum Project Unit Outlines: EQs, Skills, and Possible Texts

Overarching Learning Outcomes All Units:

- Analyze how audience and purpose affect the structure and content of texts.
- Analyze the impact of language changes.
- Demonstrate an awareness of how language and meaning are shaped by culture and context.
# Unit 1: Identity -- 3-5 weeks

**Essential Questions:**
- How do our experiences shape our identity? Do we shape our identity or does the outside world shape it?
- Do we have individual or collective identities?
- How do people use one or more languages in various contexts to express their individual identity?

<table>
<thead>
<tr>
<th>Digital Text</th>
<th>Written only</th>
<th>“Hooks”</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Summative Assessment:</strong> (Appendices B &amp; C)</td>
<td><strong>Formative assessments:</strong></td>
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<tr>
<td>----------------------------------------</td>
<td>-----------------------------</td>
<td></td>
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<tr>
<td>Socratic Seminar on EQs</td>
<td>• Check marked texts</td>
<td></td>
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<tr>
<td>Materials: Graphic Organizer prep &amp; self-reflection (Oral and written)</td>
<td>• Vocab/terms quizzes</td>
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<td></td>
<td>• Group discussions on texts (with and without guided questions)</td>
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<td></td>
<td>• Exit tickets on the text/concept</td>
<td></td>
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<tr>
<td></td>
<td>• Notebook checks</td>
<td></td>
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<td></td>
<td>• Small group discussions-- notes and listening</td>
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</table>
Unit 2: Language and Gender-- 4-6 weeks

Essential Questions:
- How can language be gender based?
- How does language reinforce stereotypes or culturally receive ideas about what genders do/don’t do, think/don’t think?
- How does language determine/define gender?
- Does language reflect our world or create it? Is English really a non-sexist language?

<table>
<thead>
<tr>
<th>Digital</th>
<th>Written</th>
<th>“Hook” only</th>
</tr>
</thead>
</table>
| Tony Porter “A Call to Men”
https://www.ted.com/talks/tony_porter_a_call_to_men/transcript?language=en | “A Pair of Silk Stockings” by Kate Chopin | Insult list activity
(Language and taboo) |
| Jackson Katz “Violence against women-- it's a men’s issue”
https://www.ted.com/talks/jackson_katz_violence_against_women_it_s_a_men_s_issue | “Prologue” & “Watermelon Feed” of Friday Night Lights (Bissinger) | Trailer to FNL movie as hook into reading
https://www.youtube.com/watch?v=Qzyp4qOW0F0 |
| “Somewhere in America” – spoken world poetry finalists from 3 L.A. teens part of Get Lit organization
https://www.youtube.com/watch?v=YshUDa10JYY | “I Want a Wife” by Judy Brady
Available at: https://cvhs-english-2.wikispaces.com/file/view/Brady.I+Wanta+Wife.pdf | Advertisements- new and old
Example: Dove Ad, “Making of a Model”
https://www.youtube.com/watch?v=s2gD80jv5ZQ |
<p>| MissRepresentation or The Mask You | “Remember the Ladies” by Abigail Adams | |</p>
<table>
<thead>
<tr>
<th>Summative Assessments: (Appendices H &amp; I)</th>
<th>Formative assessments:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Exam:</strong> Excerpts from the text with guided questions (written) (Appendix H)</td>
<td>• Gender experiment assignment pre-test</td>
</tr>
<tr>
<td>Argumentative Letter (Appendix I)</td>
<td>• Ad analysis digital connection post-test</td>
</tr>
<tr>
<td></td>
<td>• Check marked texts &amp; notebook entries</td>
</tr>
<tr>
<td></td>
<td>• Vocab, concept, and reading quizzes</td>
</tr>
<tr>
<td></td>
<td>• Small and group discussions on texts (with and without guided questions)</td>
</tr>
<tr>
<td></td>
<td>• Analytical paragraphs and other writing samples</td>
</tr>
<tr>
<td></td>
<td>• Socratic Seminar with EQs</td>
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<td></td>
<td>• Exit tickets on the text/concept</td>
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</tbody>
</table>
Unit 3: Class & Race—6-8 weeks

Essential Questions:

- How is language used to create or reinforce stereotypes?
- How is language used as an instrument to show social, racial, and class differences?
- When is language used to exclude? Include? Why?
- How are different classes represented in entertainment, advertising, and news media?
- What specific images, words, and sounds contribute to our understanding of how a specific class is portrayed?
- Does the media make assumptions about what certain classes own, what they do for work, where they live?
- Does everyone experience class the same way? Or do some feel its weight more significantly than others?

CLASS TEXTS Options

<table>
<thead>
<tr>
<th>Digital</th>
<th>Written</th>
<th>“Hook” only</th>
</tr>
</thead>
<tbody>
<tr>
<td>HBO Documentary Class Divide</td>
<td>bell hooks’ Class Matters excerpt</td>
<td>Ads drawing our attention to class (Miller Lite, Dungarees) or Trump Speech aimed at lower socioeconomic audience</td>
</tr>
<tr>
<td></td>
<td>Class representation in the media (a lot of digital text options; regularly updated): <a href="http://www.criticalmediaproject.org/cml/topicbackground/class/working-class/">http://www.criticalmediaproject.org/cml/topicbackground/class/working-class/</a></td>
<td>“Here Comes Honey Boo Boo- Making ‘Sketti” (clip on CriticalMediaProject.org)</td>
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<tr>
<td></td>
<td>Shameless - American and/or British</td>
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<tr>
<td><strong>(available on Netflix)</strong></td>
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<tr>
<td>---------------------------</td>
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<td></td>
</tr>
<tr>
<td><em>Of Mice &amp; Men</em>, directed by</td>
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</tbody>
</table>

**RACE TEXTS Options**

<table>
<thead>
<tr>
<th>Digital</th>
<th>Written</th>
<th>“Hook” only</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Race: The Power of Illusion</em> PBS documentary (info found on PBS website)</td>
<td>“Black and White” chapter of <em>Friday Night Lights</em> (Bissinger)- lead in to this unit</td>
<td></td>
</tr>
<tr>
<td>Michelle Alexander giving a talk on <em>The New Jim Crow</em> (search Google to choose one)</td>
<td>Or a chapter from <em>The New Jim Crow</em> by Michelle Alexander</td>
<td>Infographic on systemic racism/achievement gap (Search Google)</td>
</tr>
<tr>
<td>Islamaphobia- Article and Video <a href="https://www.huffingtonpost.com/entry/muslim-americans-open-up-about-how-islamophobia-has-affected-their-lives_us_56f997e9e4b0143a9b48f6fd">https://www.huffingtonpost.com/entry/muslim-americans-open-up-about-how-islamophobia-has-affected-their-lives_us_56f997e9e4b0143a9b48f6fd</a></td>
<td></td>
<td>“Don’t Cashcrop by Cornrows”- Cultural appropriation video by Amandla Steinberg -- have them bring in songs <a href="https://www.youtube.com/watch?v=gOVkCjiNhCE">https://www.youtube.com/watch?v=gOVkCjiNhCE</a></td>
</tr>
<tr>
<td><em>Lots on the Critical Media Project Website in references</em></td>
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<td></td>
</tr>
<tr>
<td>Audio &amp; Transcript of “I Have a Dream” Speech by Martin Luther King (search Google or go to TeacherTube, in references)</td>
<td>Ta-Nehisi Coates: excerpt from <em>Between the World and Me</em> Poverty link article: “Black People, Culture and Poverty” <a href="https://www.theatlantic.com/entertainment/a">https://www.theatlantic.com/entertainment/a</a></td>
<td>Ta-Nehisi’s <em>Black Panther</em> Marvel comic <em>Copy pages or put up one or two images from the book to analyze</em></td>
</tr>
<tr>
<td>Music videos &amp; Advertisements: Students' Choice</td>
<td>“We Wear the Mask” by Paul Laurence Dunbar (available online)  Video Performance: <a href="https://www.youtube.com/watch?v=jDwgnWE6jW8">https://www.youtube.com/watch?v=jDwgnWE6jW8</a></td>
<td>Choose Album covers or satire on albums as a hook</td>
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<td>-----------------------------------------------</td>
<td>-------------------------------------------------------------------------------------------------</td>
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<tr>
<td>Hispanic versus Latino text</td>
<td><a href="https://www.vox.com/2015/8/19/9173457/hispanic-latino-comic">https://www.vox.com/2015/8/19/9173457/hispanic-latino-comic</a></td>
<td>DACA announcements or brochures or editorials (search Google)</td>
</tr>
</tbody>
</table>
| MTV “Is the word Cracker Racist?” (tie to Unit Summative Assessment) | Longer anchor texts: *A Raisin in the Sun* by L. Hansberry                                         | Beyoncé’s Superbowl Performance (2013)  
https://www.youtube.com/watch?v=didEyi5VXwM |
| Smoke Signals (film, 1996)            | Select stories from *The Lone Ranger and Tonto Fistfight in Heaven* by Sherman Alexie              |                                                                 |
|                                          | “Indian Boarding Schools: The Runaways” by Louise Erdrich                                         |                                                                 |
| Various writers of the Harlem Renaissance: Langston Hughes, Countee Cullen, etc. |                                                                 | Harlem Renaissance background video  
(search YouTube to find a selection) |
|                                          | *Short story by Zora Neale Hurston or longer text.                                               |                                                               |
**Summative Assessment:**  (Appendix J)

*Combine with Race Unit*

**Performance Task:** Researching on a word or phrase and its history through today. Examining language and power ideas. Present as if at a Linguistic Anthropology Conference.

Additional summative: Socratic Seminar on the EQs. Use same format and process as in the Identity Unit.

<table>
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<td>• Exit tickets on the text/concept</td>
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</table>
UbD Plan for Instruction: Unit 1

**Title:** Language and Identity  
**Subject:** English/Language Arts

**Grade:** 11th  
**Time Frame:** 4-6 weeks  
**Designer:** Marika Belusa

**Brief Overview (Summary) of the Unit:** Opening unit of an English 11 class. This unit is meant to engage students, as well as establish routines and systems of thinking and writing. In this unit, we will explore how identity shapes language and understanding, and vice versa.

### ESTABLISHED GOALS (CONTENT STANDARDS)

**MN Reading Standards: Literature**

- 11.4.1.1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- 11.4.2.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- 11.4.3.3 Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- 11.4.4.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific

**MN Standards: Language Benchmarks**

- 11.11.1.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
  a. Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.
- 11.11.2.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- 11.11.3.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
- 11.11.4.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.
  a. Use context (e.g., the overall meaning of a

**MN Writing Standards**

- 11.7.1.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
  a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
  b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level, concerns, values, and possible biases.
  c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between

**MN Speaking, Viewing, Listening and Media Literacy Standards**

- 11.9.1.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, including those by and about Minnesota American Indians, building on others’ ideas and expressing their own clearly and persuasively.
  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.
  b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
  c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a
word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

11.4.5.5 Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

11.4.6.6 Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

11.4.10.10 By the end of grade 11, read and comprehend literature and other texts including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

a. Self-select texts for personal enjoyment, interest, and academic tasks.

b. Read widely to understand multiple perspectives and pluralistic viewpoints.

**MN Reading Standards: Informational texts**

11.5.1.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

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

11.5.3.3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

11.7.2.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.

d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.

e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).
## Stage 1 Desired Results

### Transfer

*Students will be able to independently use their learning to…*

- Analyze how audience and purpose affect the structure and content of texts.
- Analyze the impact of language changes.
- Demonstrate an awareness of how language and meaning are shaped by culture and context.

### Meaning

**UNDERSTANDINGS**

*Students will understand that…*

- Language shapes our experiences and understandings of the world, in particular our sense of identity.
- Language can be changed based on the context, to influence how one is perceived.
- People can shift their identity based on language.
- Authors use language to establish ethos, to set up context and determine audience and purpose.

**ESSENTIAL QUESTIONS**

- How do our experiences shape our identity? Do we shape our identity or does the outside world shape it?
- Do we have individual or collective identities?
- How do people use one or more languages in various contexts to express their individual identity?

### Acquisition

**Students will know…**

- That tone and audience are influenced by word choice, anecdotes, and other author techniques.
- That we can determine why a piece is written by examining

**Students will be skilled at…**

- Discussing the big ideas of a text by citing evidence and writing structures utilized by the author. Using effective note-taking strategies, including Cornell Notes.
- Closely reading and marking a text using outlined
the way in which it is written.

- The difference between ethos, pathos, and logos and that the author uses them to build credibility as well as effectiveness at reaching its audience.
- That slang is used to create identity and community, often among marginalized groups; that teens in particular, use slang for these reasons.
- How to construct a quality body paragraph that argue their purpose statements with evidence and reasoning.

Strategies:

- Analyzing different kinds of texts (digital, short, long, written, image, etc.) and synthesize learning through the use of “The Big 5” Analysis tools (audience, speaker, context,...
- Identifying and applying vocabulary/terms (Stylistic features): diction/word choice/syntax; allusion; hyperbole, or lack thereof; colloquialisms; anecdotes; humor; ethos/pathos/logos figurative language, including metaphor/simile, imagery.
- Examining and explaining how context, author, and structure affect the purpose of a text.
- Writing emerging purpose statements (thesis) and supporting these with well-chosen evidence from the text.
- Constructing strong and effective body paragraphs using our modeling outline.

Stage 2 - Evidence

Assessment Evidence

Summative Task

Speaking Component: Socratic Seminar on one of our EQs. The class will be divided into two groups; each group will receive one of our EQs (or they will choose this). Using their class notes, they will reference 3 or more of the texts studied. Grade on preparation, speaking and final reflection.

Written Component: Collection of prepared notes in graphic organizer form.

Self Reflection: After the discussion, reflect on what they are taking away from self and others, and what to change for the next time.
OTHER EVIDENCE:

- Check marked texts
- Vocab/terms quizzes
- Group discussions on texts (with and without guided questions)
- Exit tickets on the text/concept
- Notebook checks
- Small group discussions-- notes and listening

**Evaluative Criteria**

Talking to the Text/Annotation Bookmark & The Big 5 Analysis organizer (Appendix A)

Socratic Seminar Written Preparation Graphic Organizer (Appendix B)

Socratic Seminar general Guidelines & Rubric (Appendix C)

Written Analysis Template (Appendix D)

### Stage 3 – Learning Plan

**Summary of Key Learning Events and Instruction**

**Lesson 1- Identity Unit “Hook” -- EQ Introduction in notebooks-- share/pair ideas**

*How does language shape our understanding? Does the media influence this understanding?*

*Is our identity shaped by our experiences or does experience shape our identity?*

*Do we have individual or collective identities?*

Look out and talk out these image visual texts: Newsweek covers (Appendix E)

Quick write in notebooks, then share out:

- Based on these covers, what does America value? How about Other parts of the world? WHAT do you notice about the images-- text, typography, image arrangement, colors?
- What is the TONE of these pieces? What led you to this conclusion?
• Who is the audience for each cover? How do you know? What led you to this conclusion?
• Let’s choose an EQ to answer based on these covers…
• Self-reflection: what did you already realize about analyzing an image? What’s something new we did today? Two pieces of information or realizations you’re walking away with (in regards to the EQ) are

**Lesson 2: Defining “text,” kinds of texts, and analysis process:** Definition of a “text” and kinds of texts. Group looks for examples of kinds of texts and how to analyze different kinds of texts: visual, written, etc. Introduce The “Big 5” analysis sheet. (Appendix A)

Small group activity: Using our definitions of texts, create a cache of one text type. What kinds of things would fall under this category? How might we analyze or study this kind of text? What might be tricky? What do we already know about this genre? Make a poster. Gallery walks our findings. Add to notebook

**Lesson 3 Agree/Disagree activity** (based on the EQs):

• Identity is shaped by experience only.
• We are shaped by what we create, as well as at the hands of others.
• I talk the same way to everybody in my life (friends, teachers, parents, grandparents, boss, etc.).
  ○ How do we apply these questions to our life? To every assignment in our unit?

**Lesson 4: Introducing Toolbox terms** (HOW a text is written) *Focus on notetaking strategies & memorization* (Appendix G)

Introduce Toolbox Terms or Essential vocabulary for the unit: Explain this is the HOW it is written or the “Stylistic Devices” of “The Big 5” analysis procedure.

**Lesson 5 (Application) Scaffolding and modeling marking and analyzing a text with a digital window/mirror text- Jamila Lyiscott** (Appendices A and F)

**Analysis focus:** context, author/speaker, audience, looking for devices, starting to write purpose statements; applying “The Big 5” Analysis tool. **Device/vocabulary focus:** diction (type), ethos/pathos, connotation/denotation, anecdote, slang, code-switching,
1. Watch “The Ways to Speak English” performance poem by Jamila Lyiscott. Handout transcript of the piece. –How many times should we “read” a text to begin to understand it? (A minimum of three times, or until you truly understand the basic meaning.) Students can either watch or read the poem first. Ask them to explain how they “read” the text in its different forms. What did they notice changed for them when they read versus watched it? (I.e., she emphasized this word differently than I thought). What does the title tell us already?

2. After watching it once, students should read and mark up the written version of the poem using the annotation bookmark. If they’ve done this for homework, then in groups they can share each part, continuing to add to the markings, and paying close attention to new vocabulary. If it’s not homework and modeling first-hand is the goal, then have students mark up the text for 5-10 minutes using the annotation bookmark. Then place the poem under the document camera or smartboard and model the process together (involve them by having each group share one part; have a student take the notes on the board or under the doc cam so the educator can walk around the room to facilitate and conduct formative assessment).

3. Second time is watching and reading now that the basic understanding of the text has been, focus on one of the EQs about identity. Ask students to record these first responses, show how this will become our purpose statements--how it will help us understand WHY author wrote it or what they want their audience to walk away understanding or believing. Generate a list as a class.

4. Homework or group work: Practice applying all parts of “The Big 5” analysis. Or ask each group to take one section of “The Big 5.”
   a. Bring groups together and have them share out findings--remind and reward them for their risk-taking efforts here, to build a sense of safety and academic-mindedness. Again, place the marked poem under the document camera or on the board and continue to add all parts of “The Big 5,” Notebook Qs and Written Application (Appendix F)
   b. Why does she start her piece with the anecdote about the woman using the word “articulate” (terms: anecdote, word choice, allusion, connotation/denotation? What are the connotations of the word “articulate”? Why is it important to understand the history of that word in America? To “her people”? How do this beginning and her ending link up?
   c. Take a look at tone & mood. What are the feelings associated with this poem? How does it change watching her versus reading? Find WORDS and EXAMPLES she uses that show us the mood and tone of the piece (diction). **Using both the digital/performance of this poem and the written versions, really helps students understand how to find mood and tone. Students can watch and listen to her and easily determine the mood/tone, which they can then turn to the written text to support. This practice also highlights the importance of looking for the mood/tone within the first paragraph or lines of a piece--focusing on words and anecdotes used to set up a piece.
5. Whole Class debrief and thesis statement/purpose statement.
   a. As a group, write 1 or 2 possible purpose statements onto a sticky note. WHY did Lyiscott write this piece? What is she hoping her audience will get out of it? Then, name three (3) techniques/terms/devices she uses that support this argument.
   b. Collect the sticky notes and put them on the Document camera. As a class, dissect these. Model reading out loud, playing with sentence arrangement, etc. Ask students-- which ones are specific and taking an ARGUMENT, a stance? Which ones seem fluffy or like Duh? **Edit these together/fix. Students record in their notebooks. Connection: Ta da! You just wrote thesis statements- which you’ll do for EVERYTHING we read or study in this class! :)

Written Application: Using one of the purpose/thesis statements we wrote in class, choose ONE device that has several examples and writes an analysis paragraph. Think: body paragraph. You should state the author’s name, purpose, and device in the topic sentence. Then set up the evidence, give the evidence (with line number cited), and explain HOW and WHY the device is used. Repeat with all examples. **This will be a good formative on where they are as thinkers and writers. Don’t want to give too much direction yet.**

HOMEWORK or in class.

Lesson 6: “Go Carolina” Text break apart- focus on marking, purpose statements, and discussions

Focus: allusions, metaphor, sentence structure, humor- hyperbole, anecdote, context

1. Context: do this TOGETHER for this piece. What is important to know about the author? What is important to know about where and when the piece takes place? (*David Sedaris is a nonfiction writer; comedian; gay. South- where he went to school, pre-gay (humor); 1970s cops and robbers show.)
   a. Digital Text break: show a clip of Sedaris talking about himself OR a bit of a 1970s cops show to illustrate the metaphor he is using.
   b. Real-life engagement: When have you felt like you didn’t belong? That you were being singled out? That something unique about you was seen as a deficiency, rather than something to be celebrated? Any bad/cop good cop experiences with your family or teachers?

2. Students read and mark up the text for homework. Bring back to class. Jigsaw. Each group is assigned 2 pages of the chapter to present to the class. Their job: what we did with the Lyiscott poem! Apply the Big 5 Analysis techniques. Start with context, then mark it up for devices (focus on the ones easily found in the text--can assign devices rather than pages), then come up


with what YOUR section shows. Students share under the Document camera or in small group rounds. Students add to the text and their notes while they are going around to the groups.

3. Whole class: come together and draft purpose statements again and a list of devices that support this. Record in a notebook.

**Written Application:** Using one of the purpose/thesis statements we wrote in class, choose TWO devices that work together and write an analysis paragraph + add an introductory paragraph this time. Think: body paragraph. You should state the author’s name, purpose, and device in the topic sentence. Then set up the evidence, give the evidence (with line number cited), and explain HOW and WHY the device is used. Repeat with all examples. **Handout the Analysis paragraph outline “cheat sheet.” Compare to their first body paragraph.** **HOMEWORK or in class.**

**Lesson 7:** More practice around identity and “positive stereotypes using Amy Tan’s “Mother Tongue.”

Focus: sentence variation/structure (syntax); paragraph/organization; diction; stereotypes; anecdotes; use of dialogue or lack thereof

1. Digital hook: “Why do we call Asian Americans the model minority” YouTube video.
   a. Write down main points from the video. What techniques does the author use to grab our attention? To build credibility? (*Intro to ethos and logos, to be expanded upon next unit.)
2. Students read and mark up the text. Context connection: what do they know about Amy Tan or model minority myth?
3. Small group discussions to prepare for Socratic Seminar
   a. How does the way people see us affect the way we see ourselves? How does the way we speak shape that view?
   b. Talk through devices: HOW is it written? WHY is it written this way? So what? (“The Big 5” Analysis checklist)
   c. Make sure to show Socratic Seminar guidelines and have students monitor themselves using these guidelines. Notes for discussion can be used to prepare for our unit Soc Sem.

**Written Application:** Using one of the purpose/thesis statements we wrote in class, choose TWO devices that work together and write an analysis paragraph + add an introductory paragraph this time. Think: body paragraph. You should state the author’s name, purpose, and device in the topic sentence. Then set up the evidence, give the evidence (with line number cited), and explain HOW and WHY the device is used. Repeat with all examples. **Handout the Analysis paragraph outline “cheat sheet.” Compare to their first body paragraph.** **HOMEWORK or in class.**
Lesson 8: PBS Slang article -- Identity and Teen language (code-switching, slang, community) *set up for transition into Gender unit*

Focus: structure of the article; diction; logos; audience; context; purpose

1. Hook/Intro activity: [Digital post on Google Classroom] Who creates slang? Does the media create it or steal it? Who can use slang? Who cannot? Does a certain group or groups own slang? Provide examples to support your claim. **Do as homework or in class.*

2. Follow up to hook: Project the posts and ask them to see what patterns they notice. Share out to a large group. Who makes these rules about slang or where are they reinforced? Can I (the instructor) use words like “boo thang” “crunked” etc.? Why or why not? What changes when I use something versus you all? *Which essential question does this remind you of?*

3. Introduce “Taboo” definition and examples. Are this considered slang? Who owns these? How are these used to create power or lack thereof?

4. Small group discussion/Socratic seminar practice. Mark up the article. Discuss your findings on context, audience, and devices that lead you to that audience, other style and structure devices the author uses. Write purpose statements for this article.

5. Share findings as a large group: could be jigsawed so each group presents on a different section, or could rotate through groups. Each group needs to present their purpose statements. Fix up as a class and gather these. Focus on the formulaic writing of purpose statements: the title of piece + power verb + universal truth/audience’s call to action.

Smaller activities to popcorn throughout unit: vocabulary/device quizzes; “time out: think and talk”- pause to answer an essential question or a sub-question just as a think-aloud (preparing for Socratic seminar); global connections: project a magazine cover or image as a warm-up; use the “Big 5 Analytical” tool and practice going through it; vocab review and clarification as necessary

Summative Assessment: EQ Socratic Seminar-- spoken and written assessment. (Appendices B & C)

1. Set up: Give students the Socratic seminar graphic organizer and go over together. Model one box together. Next, they will begin to answer the essential questions using the notes they’ve taken on each text. *Notes: Since this is our first large seminar together, taking time to set it up the right way is very important. They should understand all expectations, their role, offer solutions and suggestions for effectiveness, etc.

2. In small groups, share your argument statements with one of your devices or pieces of evidence. Use the Socratic Seminar
rubric and participant/leader group analysis sheets to help you practice for Socratic seminar structure and discussion.

3. Allow groups to continue to work through the packets together for one hour. This process will allow them to continue to flush out their ideas and practice using seminar practices/guidelines. Encourage students to use their notes from small group discussions, as well as markings on texts and their analytical paragraphs to build the arguments.

4. Fishbowl seminar or Inside/Outside seminar with EQs. Students could have been divided by the question so that they only prepared for one, or they may have prepared for all questions, and we’ll divide up the day of the seminar and start with one question.
   a. The half of the room that is NOT participating should be completing a partner observation sheet, as well as adding to their own notes about that question.
   b. The half discussing is also adding to their notes, filling out the observation chart, and then will complete a self-reflection, which will be due after the seminar has wrapped up.
### UbD Plan for Instruction: Unit 2

**Title:** Language and Race/Class  
**Subject:** English/Language Arts  
**Grade:** 11th  
**Time Frame:** 5-8 weeks  
**Designer:** Marika Belusa

**Brief Overview (Summary) of the Unit:** Third unit of an ELA course that is scaffolding off prior knowledge and increasing rigor. This unit will focus on race and class, their inter-sectionality with units we’ve studied previously: gender and identity.

<table>
<thead>
<tr>
<th>ESTABLISHED GOALS (CONTENT STANDARDS)</th>
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<tr>
<td><strong>MN Reading Standards: Literature</strong></td>
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<tr>
<td>11.4.1.1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</td>
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<td>11.4.2.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</td>
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<td>11.4.4.4 Determine how word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful, (include Shakespeare as well as other authors.)</td>
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<td>11.4.5.5 Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</td>
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<td><strong>MN Writing Standards</strong></td>
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<td>11.7.1.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</td>
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<td>a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.</td>
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<td>b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level, concerns, values, and possible biases.</td>
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<td>c. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</td>
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<td>d. Establish a concluding statement or section that follows from and supports the argument presented.</td>
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<td>11.7.2.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and concretely, including their relationships, distinctions, and implications.</td>
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<tr>
<td><strong>MN Speaking, Viewing, Listening and Media Literacy Standards</strong></td>
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<tr>
<td>11.9.1.1 Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.</td>
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<tr>
<td>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.</td>
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<td>b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</td>
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<td>c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</td>
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<td>d. Respond thoughtfully to diverse perspectives, attending to such strategies as:</td>
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<td>11.9.1.1.1 Initiate and participate effectively in a variety of collaborative discussions in classes related to grade-level topics, texts, and issues, including civil, democratic, and student-centered discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, including those by and about Minnesota American Indians, building on others’ ideas and expressing their own clearly and persuasively.</td>
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<td><strong>MN Standards: Language Benchmark</strong></td>
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<td>11.11.1.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</td>
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<td>a. Apply understanding that usage is a matter of convention, can change over time, and is sometimes contested.</td>
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<td>b. Use varied syntax for effect, consulting references (e.g., Tufte’s <em>Artful Sentences</em>) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.</td>
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<td>c. Apply knowledge of language to understand and appreciate how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.</td>
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<td>d. Use context (e.g., the overall meaning of a word) to determine meaning or to clarify a text.</td>
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<td>e. Observe hyphenation conventions.</td>
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### MN Reading Standards: Informational texts

#### 11.5.1.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

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

#### 11.5.4.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.

#### 11.5.5.5 Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

#### 11.5.6.6 Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

#### 11.5.7.7 Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively, orally) as well as in words in order to address a question or solve a problem.

#### 11.5.9.9 Analyze seventeenth-, eighteen-, and nineteenth-century foundational U.S. documents of historical and literary significance (including The Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln’s Second Inaugural Address) for their themes, purposes, and rhetorical features.

#### 11.6.6.6 Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

#### 11.4.10.10 By the end of grade 11, read and comprehend literature and other texts including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

a. Self-select texts for personal enjoyment, interest, and academic tasks.

b. Read widely to understand multiple perspectives and pluralistic viewpoints.

#### 11.9.5.5 Make strategic use of digital media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

#### 11.9.4.4 While respecting intellectual property, present information, findings, and supporting evidence, conveying a clear and distinct purpose, audience, point of view, and a range of formal and informal tasks (e.g., persuasion, argumentation, debate).

#### 11.9.2.2 Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

#### 11.9.3.3 Evaluate a speaker’s point of view, reasoning, intended audience, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

#### 11.9.4.4 While respecting intellectual property, present information, findings, and supporting evidence, conveying a clear and distinct purpose, audience, point of view, and a range of formal and informal tasks (e.g., persuasion, argumentation, debate).

#### 11.11.5.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

b. Analyze nuances in the meaning of words with similar denotations.

#### 11.11.6.6 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.
### Transfer

*Students will be able to independently use their learning to…*

- Analyze how audience and purpose affect the structure and content of texts.
- Analyze the impact of language changes.
- Demonstrate an awareness of how language and meaning are shaped by culture and context.

### Meaning

**UNDERSTANDINGS**

*Students will understand that*

- Sex is a system of classification based on biological and physiological factors, generally binary: male or female.
- Gender refers to the cultural meaning that is given to a person’s sex, generally labeled masculine or feminine.
- Masculinity and femininity are the terms often used to identify a set of characteristics, values, and meanings related to gender; masculinity has generally been seen as superior to those associated with femininity.
- Through language and media techniques, children are socialized and encouraged to perform and conform to specific gender roles.

**ESSENTIAL QUESTIONS**

- How can language be gender based?
- How does language reinforce stereotypes or culturally receive ideas about what genders do/don’t do, think/don’t think?
- How does language determine/define gender?
- Does language reflect our world or create it? Is English really a non-sexist language?

### Acquisition

**Students will know…**

- Closely reading a text, including using CSFT and talking to
- Close reading strategies and analysis techniques.
- Key vocab terms and concepts, including rhetorical devices (ethos, pathos, logos; image arrangement; music; metaphor and syntax as persuasive); anecdote; humor; anaphora/repetition; taboo,
- How to apply a gender lens to any text.
- How to write emerging thesis or purpose statements.
- Ways in which language is gendered, and its impact.
- The difference between dominant and subordinate groups, and how these two groups interact with the world.

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<th>a text strategy</th>
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<tr>
<td>Note-taking strategies</td>
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<tr>
<td>Collaborating with others in a small group as well as in a large, seminar-style group</td>
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<tr>
<td>Identifying, explaining, and applying rhetorical strategies/persuasive techniques to others’ and self writing</td>
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<td>Writing increasingly complex introductory and body paragraphs</td>
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### Assessment Evidence

**Summative: Appendices H & I**

**Gender Unit Exam**—using excerpts with guided application/synthesis questions (Appendix H)

**Performance Task: Argumentative Letter assignment:** You are to write an argumentative letter that can be real or fictitious. This letter can be one of critique or praise, and must incorporate the rhetorical strategies we’ve studied, paying attention to diction, syntax and other literary devices, as well as apply to an anchor text and themes from our class. (Appendix I)

You will determine and be able to articulate audience and purpose, which should help you determine what devices you’ll use and why (which you will explain!). The letter should be 500-1000 words in length.

**OTHER EVIDENCE (Formative):**

- Gender experiment assignment pre-test
- Ad analysis digital connection post-test
Stage 3 – Learning Plan

**Summary of Key Learning Events and Instruction**

**HOOK**: Transition topic—Taboo Language: Insult activity!

1. Directions: On this day, we close the door and get permission to speak openly about insults that exist in mainstream American society. We will make a list and have a discussion about insult words. This discussion is not permission to insult one another, but rather to be linguistic scientists who are examining the English language.

2. Each side of the room has a large piece of butcher paper. One is labeled “Insults for Males,” the other is labeled “Insults for Females.” Since society makes gender binary, we are going to use these two categories. Based on whichever gender category you feel you most identify with or have the most experience being classified as, choose your side. For the next _____ minutes, you’ll be working with your groups to list every possible insult that is used towards someone in this category.
   a. *Students are given time to make these lists. Then, they are to try and categorize them…what do they notice about what or who is actually being insulted?
   b. We share out as a group, placing the lists side-by-side. What do we notice? (Usually they say things like, most insults towards women involve appearances or sexual activity; most insults towards men involve acting or appearing
feminine, or involve lack of sexual activity or being non-straight.)

**c. In notebooks:** Based on these insults, do words have power? If so, what kind. Make a list of gender roles as seen in mainstream American society.

**d. Homework:** Gender experiment. (Appendix G)

### Lesson 1: Unit Notes on Terms & Concepts, Return to EQs

1. Record these in our notebooks, engage in a large group discussion using their Gender experiment assignment as evidence. New terms: rhetorical devices/strategies: ethos, pathos, logos; image analysis; repetition/anaphora; parallelism; anecdotes & humor as rhetoric.
   
   **a. Reminder on how to read an image:** arrangement, color, typography, the rule of thirds, word choice; establish context, mood/tone, and audience right away.

   **b. Introduce dominant/subordinate terms, and power dynamics in this country. We will apply these to texts for the remaining units.**

2. Use gender experiment homework to practice applying the terms. The experiment should ask students to bring in texts of *their choosing*, so engagement is high. This should also be the beginning of the creation of their gender roles note sheet.

### Gender and Persuasion/Rhetoric

**Lesson 2: Porter’s “A Call to Men” -- Hook & DT**

Focus: rhetorical strategies/devices: ethos/pathos/logos; anecdotes; humor; structure; image analysis; repetition/anaphora; parallelism; metaphor & simile

1. Watch Tony Porter’s “A Call to Men.” Students listen to examples of ethos, pathos, logos; humor and anecdotes; repetition; images he’s using.
   
   **a. Read the transcript of the speech a second time on their own or in small groups. Look for MORE rhetorical devices.**

   **b. Who is his audience? What is the context? VERY IMPORTANT in this speech.**

   **c. What is his "call to men"? How does the "man box" hurt men and women? This process will lead to purpose statements.**

   **d. Practice by pasting purposes statements up around the room. Edit these and then record them all in your notebook.**
Revisit our gender roles list. Add? Subtract? Change? (Emphasize that this piece is about both men and women.)

Written Application: Using one of the purpose/thesis statements, choose two devices to illustrate their usage. Use the Analysis paragraph outline and “Big 5” sheet. Write an introductory paragraph and two body paragraphs. Make sure to discuss 1-2 techniques per paragraph. **HOMEWORK or in class.

**Could pair this text and do a comparison with Jackson Katz’s piece that has a similar message but uses different devices. It’s not always as interesting though.**

Lesson 3: Rhetoric through “I Want a Wife” by Judy Brady and Abigail Adams’, “Remember the Women”

Focus: rhetorical strategies/devices: ethos/pathos/logos; anecdotes; satire/humor; structure; image analysis; music; repetition/anaphora; parallelism; metaphor & simile; sentence variation; syntax (word order)

IWAW

1. Handout IWAW. The original copy has a provocative image on the front. Discuss this. What does it already do to the readers? How is CONTEXT crucial to this piece? Where was it published? When? What is the title? What does it seem to tell us?
2. Students read the piece and record the argument each paragraph is making.
3. Next, they code the piece either with highlighters or underline/markings for logos, ethos, pathos; repetition and parallelism; metaphor/simile; diction; sentence variation. Discuss organization later. In small or large groups,
   a. What are they noticing once these are marked up?
   b. Is she serious? In 1970 could a woman publicly declare that she would like a wife?
   c. What is the “wife” being compared to in this piece? WHY would she do that? How is it to affect the audience? So then what call to action is she making?
   d. Introduce satire. Now, re-read with this in mind.
   e. Have students zero in on her syntax or word order: I + Want + Wife. Subject, verb, direct object. Why would she set it up this way?
   f. Write purpose statements together. Share out and critique.
   g. Go back to our gender roles list. Add, subtract change both genders based on IWAW.

Written Application: Using one of the purpose/thesis statements, choose two devices to illustrate their usage. Use the Analysis paragraph outline and “Big 5” sheet. Write an introductory paragraph and two body paragraphs. Make sure to discuss 1-2 techniques per paragraph. **HOMEWORK or in class.

“Remember the Ladies” by Abigail Adams
Focus: choice a writer makes to persuade an audience

1. Hook: Agree/disagree activity. Gender equality is better today than it was in the past. Women are paid the same as men. There are only two genders in the U.S.
2. Read a portion of Abigail Adams’ letter to her husband requesting that the founding fathers remember the ladies and their rights when writing the constitution. **Can be done as a formative quiz to see how students can apply the rhetorical devices on their own.**
3. Look at the structure of a letter where persuasion is used. Who is her audience? What techniques does she use because of this?
4. Class or small group engage: How are Adams and Brady’s pieces similar after 200 years? In what ways are they different?
5. Go back to our gender role list: what items on there are similar to when she was writing in the 1700s, what has changed? How are language and culture connected here?

**Media & Gender:** Studying media’s influence on gender and language, and use of rhetoric--Are gender stereotypes reinforced or created (both/neither) by the media?

Focus: rhetorical strategies/devices: ethos/pathos/logos; anecdotes; humor; structure; image analysis; repetition/anaphora; parallelism; metaphor & simile; music; source selection & omission (bias)

Lesson 4: Practice Analysis with a Still Image (DT) -- Hook & Scaffolding

1. Intro activity: Use sports ad to practice analyzing with The Big 5. Focus in on stylistic features and applying rhetorical strategies: ethos, pathos, logos, arrangement, typography, color. (female gender) (sports will set up for FNL)
   a. Practice with a second ad: Ax or Old Spice still ad or a Nike ad. (Male gender.)
   b. Return to our EQs about how gender is formed. Revisit the insult list and gender “Rules” in your notebook. Should we add, subtract or change any of those.

Lesson 5: Practice analysis on a moving image (DT) -- Hook & Scaffolding

1. Watch the Dove film on “The Making of a Model.” Look for the rhetorical strategies used by the filmmakers. What is the PURPOSE of this video? Does it make a difference that it was paid for by Dove, a company (ethos)?
2. Return to our “Gender Roles” notes: should we add, subtract, or edit any of these? Where does this ad fit?
3. Homework: find other videos like this that engage in gender discussions. Post these videos on Google classroom. Briefly,
give the context of the ad, and which gender roles it is either reinforcing or questioning. (Give 2-3 days to complete.)

4. Extension: On the day this assignment is due, check out a computer cart and put students into groups. They can present their findings and talk through their analysis. (This is good preparation for the end-of-term presentation at the end of the last unit.) OR ask students to look at two classmates’ postings and leave a response to something they learned from this post, and b) a further wondering.

Lesson 6: Longer DT-- Documentaries on the media

1. Watch parts of *MissRepresentation* and *The Mask We Live In*. Repeat similar analysis structure to rest of unit. Look for strategies, discuss in large and small groups. Go back to our gender roles list.
   a. Written component: Choose TWO DEVICES both of these texts use. Discuss the ways in which they are used and if they are effective in that use or not. Implement formal writing strategies and an introductory paragraph.

2. Look at advertisements for both men and women, from across time in the U.S. Could also include global magazine ads. Same analysis techniques.
   . Written component: choose two ads we’ve studied in class and write about techniques that are implemented that either break down or uphold gender stereotypes (according to your gender roles list). 250 words.

Performance task: You are a sociologist asked to present on media and gender in the U.S. at a conference. Choose either a male or female-oriented advertisement from present times (within the last 3 years). It can be a still or moving advertisement. Briefly “Big 5” this text. Put your analysis and that image onto a presentation or digital format. You will discuss and present your findings in small groups. Consider your audience and purpose when making formatting, image, and word choices.
* Allow students time to work on computers and to check in with one another. The instructor could provide a graphic organizer or outlining sheet to further differentiate. Students who are excelling could be asked to choose two ads--either from the same gender or to compare ads from the two genders.
* Divide the room into halves or thirds and have students present like at a conference. They will record at least three new learnings.** It could also be structured like a science fair with booths. One half of the class could have their desks set up as booths, and the other half goes from booth to booth; next day switch. Each student is talking with or learning from at least three classmates. **

Lesson 7: Selections from *Friday Night Lights*

Hook (DT): FNL movie trailer on YouTube. KWL chart on FNL.

1. Investigate! Read the “Prologue” and do some Internet searching on the author, the town, Texas and football, etc. *Could be a jigsaw divided up so that each group is responsible for one area of background to research. Then do a gallery teaching or
get up in front of the class or making of study guides...*

- Vocabulary: between the “Prologue” and “Watermelon Feed,” circle vocabulary you are unfamiliar with and keep a running log of words in your notebooks. Students will create their own quizzes based on their vocabulary lists.

2. Read and discuss the “Prologue” chapter of FNL. It is a challenging chapter, so scaffolding and walking through will be key. Usually, buy-in is high if the framing and hooking have been done correctly.
   - Start by asking students to create an outline of the chapter. They can do this individually or in groups. What are the major points of information given? How is the town described? What other context information are we given? Why does he start backwards—introducing the end of the season?
   - Small group discussion for clarification. In small groups, they will discuss and share outlines. The teacher could also provide some reading comprehension questions to have students go through together to check understanding. Could be given as a group quiz (or individual quiz).
   - Pay attention to gendered words, character descriptions, and introductions, notice every time he brings up gender, race, and social class. Share out findings and markings of the texts.

3. Read and discuss the “Watermelon Feed” chapter of FNL.

4. Repeat the same reading circle format as the first chapter. Also, keep track of vocabulary in this chapter as well.
   - Vocabulary quiz: They choose five words from each chapter and use them correctly in sentences.
   - Imagery, gendered language (diction), religious diction

5. Socratic Seminar on the two FNL chapters. (Summative for these texts)
   - Same format as last unit’s Socratic seminar, though this one could be whole class (maybe reserve two days for this then). Students must prepare using an outlining sheet. Evidence needs to come from both FNL chapters. Students will be required to write questions as well.
   - Questions to begin with, from the instructor:
     - In what ways do sports glorify young people? How do race, class, and gender impact these even more? Support your answer with evidence that shows HOW the piece is written and WHY it is written that way.

**Summative: Gender Test** with excerpts from various texts we’ve studied asking students to apply and explain terms. (Appendix H)

**Summative Performance Task: Argumentative letter** (Appendix I)
UbD Plan for Instruction: Unit 3

Title: Language and Race/Class

Subject: English/Language Arts

Grade: 11th

Time Frame: 5-8 weeks

Designer: Marika Belusa

Brief Overview (Summary) of the Unit: Third unit of an ELA course that is scaffolding off prior knowledge and increasing rigor. This unit will focus on race and class, their inter-sectionality with units we’ve studied previously: gender and identity.

<table>
<thead>
<tr>
<th>ESTABLISHED GOALS (CONTENT STANDARDS)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MN Reading Standards: Literature</strong></td>
</tr>
<tr>
<td>11.4.1.1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</td>
</tr>
<tr>
<td>11.4.2.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</td>
</tr>
<tr>
<td>11.4.3.3 Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</td>
</tr>
<tr>
<td>11.4.4.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</td>
</tr>
<tr>
<td><strong>MN Writing Standards</strong></td>
</tr>
<tr>
<td>11.7.1.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</td>
</tr>
<tr>
<td>a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.</td>
</tr>
<tr>
<td>b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level, concerns, values, and possible biases.</td>
</tr>
<tr>
<td>c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.</td>
</tr>
<tr>
<td>d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</td>
</tr>
<tr>
<td><strong>MN Speaking, Viewing, Listening and Media Literacy Standards</strong></td>
</tr>
<tr>
<td>11.9.1.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, including those by and about Minnesota American Indians, building on others’ ideas and expressing their own clearly and persuasively.</td>
</tr>
<tr>
<td>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.</td>
</tr>
<tr>
<td>b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</td>
</tr>
<tr>
<td>c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and critical analysis.</td>
</tr>
<tr>
<td><strong>MN Standards: Language Benchmarks</strong></td>
</tr>
<tr>
<td>11.11.1.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</td>
</tr>
<tr>
<td>a. Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.</td>
</tr>
<tr>
<td>11.11.2.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</td>
</tr>
<tr>
<td>a. Observe hypenation conventions.</td>
</tr>
<tr>
<td>b. Spell correctly.</td>
</tr>
<tr>
<td>11.11.3.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.</td>
</tr>
<tr>
<td>a. Vary syntax for effect, consulting references (e.g., Tufte’s <em>Artful Sentences</em>) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.</td>
</tr>
<tr>
<td>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <em>conceal, conceit, conceivable</em>).</td>
</tr>
</tbody>
</table>
| 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
11.4.5.5 Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

11.4.6.6 Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

11.5.2.2 Determine two or more central ideas or events in a complex text and analyze their interactions (e.g., interactions among major characters, the development of a theme, ideas o

11.5.3.3 Analyze a complex set of ideas or themes presented in a sequence of events or in interaction (e.g., interaction among major characters, the development of a theme, ideas or events presented as cause and effect, and other logical relationships, or as comparisons).

11.5.4.4 While respecting intellectual property, present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks (e.g., persuasion, argumentation, debate).

11.5.5.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

b. Analyze nuances in the meaning of words with similar denotations.

c. 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.

11.5.9.9 Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including The Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln’s Second Inaugural Address) for their themes, purposes, and rhetorical features.
11.5.5.5 Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

<table>
<thead>
<tr>
<th>Stage 1 Desired Results</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Transfer</strong></td>
</tr>
<tr>
<td>Students will be able to independently use their learning to…</td>
</tr>
<tr>
<td>- Analyze how audience and purpose affect the structure and content of texts.</td>
</tr>
<tr>
<td>- Analyze the impact of language changes.</td>
</tr>
<tr>
<td>- Demonstrate an awareness of how language and meaning are shaped by culture and context.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>UNDERSTANDINGS</strong></td>
</tr>
<tr>
<td>Students will understand that…</td>
</tr>
<tr>
<td>- From the way characters speak, to where they live, what they wear and what they drive, many of the messages that we receive about socio-economic class and race come to us through the media.</td>
</tr>
<tr>
<td>- The “American Dream” is harder for some people to reach, and may not be obtainable at all for certain groups.</td>
</tr>
<tr>
<td>- Class (also called social class or socio-economic</td>
</tr>
</tbody>
</table>

| **ESSENTIAL QUESTIONS** |
| - How is language used to create or reinforce stereotypes? |
| - How is language used as an instrument to show social, racial, and class differences? |
| - When is language used to exclude? Include? Why? |
| - How are different classes represented in entertainment, advertising, and news media? |
| - What specific images, words, and sounds contribute to our understanding of how a specific class is portrayed? |
class) refers to a system that groups or ranks individuals based on wealth, simply categorized in the U.S. as upper class, middle class, and lower class.

- Race, a social construct rather than a biological one, is extremely powerful in the U.S., which contributes to the ways individuals see and understand the world.
- Code-switching is often crucial among marginalized groups.
- Media plays an influential role in shaping how we think about and enact race in our everyday lives.
- The history of race and class in this country is one that is complicated and troubled, and continues to influence our daily interactions.

**Acquisition**

<table>
<thead>
<tr>
<th>Students will know…</th>
<th>Students will be skilled at…</th>
</tr>
</thead>
<tbody>
<tr>
<td>How to identify and apply vocabulary/terms (Stylistic features); diction/word choice / syntax; Allusion; metaphor/simile; exaggeration / or lack thereof; taboo language; other terms as determined</td>
<td>Being able to discuss the big ideas of a text by citing evidence and writing structures utilized by the author</td>
</tr>
<tr>
<td>How to examine context, author, and structure affect the purpose of a text</td>
<td>Closely reading and marking a text using close reading strategies</td>
</tr>
<tr>
<td>How to analyze a text and its characters using class, gender, and race lenses.</td>
<td>Collaborating with others in a small group as well as in a large, seminar-style group</td>
</tr>
<tr>
<td></td>
<td>Identifying, explaining, and applying rhetorical strategies/persuasive techniques to others’ and self</td>
</tr>
</tbody>
</table>
That society is divided by those who have and those who “have not”; those who are seen and those who are not; those who have power and those who are marginalized.

- People are born into race and class divisions, which influence everyday interactions.
- Cultural continuance, appropriate, and stereotypes exist for marginalized groups and are often harmful.

Writing
- Writing increasingly complex introductory and body paragraphs

Stage 2 - Evidence

Assessment Evidence

Performance Task(S): You are a linguistic anthropologist who has been asked to research a word and its power in American society (and/or globally as well). Choose a word from one of our units and examine its power or lack of power. Connect to a theme from one of our anchor texts or base it off an essential question. Provide examples from at least two sources.

You will put this into some sort of a digital presentation, which you will then present to your colleagues at a linguistic anthropology conference. Presentations should be between 7-10 minutes. No longer or shorter.

Assignment sheet and proposal form—Appendix J

OTHER EVIDENCE:
- Check marked texts
- Vocab/terms quizzes
- Group discussions on texts (with and without guided questions
- Exit tickets on the text/concept
- Analytical paragraphs and other writing samples

Evaluative Criteria
| Talking to the Text/Annotation Bookmark & The Big 5 Analysis organizer (Appendix A) |
| Socratic Seminar general Guidelines & Rubric (Appendix C) |
| Written Analysis Template (Appendix D) |
| Linguistic Analysis Activity Rubric (Appendix J) |

## Stage 3 – Learning Plan

*Summary of Key Learning Events and Instruction*

To be developed by Instructor using Stage 1 and 2 outcomes and questions, along with text selections from the unit outline framework beginning on page 11. All activities should continue to scaffold from previous units so that students are continuing to expand upon written and spoken skills. This unit culminates in a performance-based summative assessment in regards to language and power; the framework for this assessment has been provided in the Appendices.
References


Adams, "remember the ladies" (1776). (n.d.). Retrieved from https://history.hanover.edu/courses/excerpts/165adams-rtl.html


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Lyiscott, J. (2014). *3 ways to speak English* [Video File]. Retrieved from
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*NC Poetry Out Loud 2010 - "We wear the mask" by Paul Laurence Dunbar* [Video file]. (2010, March 17). Retrieved from
https://www.youtube.com/watch?v=jDwgnWE6jW8


https://www.ted.com/talks/tony_porter_a_call_to_men/transcript?language=en

https://www.youtube.com/watch?v=iFPWwx96Kew


APPENDICES
APPENDIX A

Close Reading and Analyzing of a Text-- use on EVERY text, in every class, all the time. :)

Step 1: Read the text several times (minimum 3xs)

Step 2: Talk to the text/Mark up that text! (It’s called Annotation)

<table>
<thead>
<tr>
<th>SYMBOL</th>
<th>MEANING</th>
</tr>
</thead>
<tbody>
<tr>
<td>*</td>
<td>This is important</td>
</tr>
<tr>
<td>underline</td>
<td>Key word or detail</td>
</tr>
<tr>
<td>✔</td>
<td>I understand this question/idea</td>
</tr>
<tr>
<td>❌</td>
<td>Unfamiliar word</td>
</tr>
<tr>
<td>❓</td>
<td>I don’t understand…</td>
</tr>
<tr>
<td>!</td>
<td>That’s surprising or new info!</td>
</tr>
<tr>
<td>🔊</td>
<td>I made a connection.</td>
</tr>
<tr>
<td>“</td>
<td>“I’m thinking…”</td>
</tr>
</tbody>
</table>

Step 3: Apply, Analyze & Synthesize! (Re-mark up, use for notes and discussion)

<table>
<thead>
<tr>
<th>Analytical Tools – The Big 5</th>
<th>Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audience and Purpose</td>
<td>Who wrote the text?</td>
</tr>
<tr>
<td></td>
<td>Who was it written for?</td>
</tr>
<tr>
<td></td>
<td>Why did the writer write it?</td>
</tr>
<tr>
<td>Content and Theme</td>
<td>What is the text about?</td>
</tr>
<tr>
<td>Tone and Mood</td>
<td>What is the writer’s tone?</td>
</tr>
<tr>
<td></td>
<td>How does the text make the reader feel?</td>
</tr>
<tr>
<td>Stylistic Devices</td>
<td>What stylistic devices does the writer use?</td>
</tr>
<tr>
<td>Structure</td>
<td>What kind of text is it?</td>
</tr>
<tr>
<td></td>
<td>What structural conventions are used?</td>
</tr>
</tbody>
</table>
IDENTITY UNIT SHARED INQUIRY DISCUSSION PREP

RATIONALE:  This format will also have us practice our outlining skills, which are necessary for developing the clear and strong written and oral communication skills required on IB exams and Internal Assessments (IAs). Be thorough and precise in completing this.

DIRECTIONS:
Using various texts (print, visual & oral) prepare for a discussion answering one of the Identity Unit Essential Questions.

Requirements:
- MUST PROVIDE EVIDENCE from our EACH of our anchor texts:
  - “The Power of Slang” by Tom Dalzell
  - “3 Ways to Speak English” by Jamila Lyiscott
  - “Go Carolina!” by David Sedaris
  - “Mother Tongue” by Amy Tan
- Additionally, you may include information from outside sources, just be sure to cite these.
- All responses on this sheet MUST be written in COMPLETE SENTENCES using proper grammar and mechanics!

ESSENTIAL QUESTIONS:
- How do our experiences shape our identity? Do we shape our identity or does the outside world shape it? (Or how much do they shape/contribute?)
- How do people use one or more languages in various contexts to express their individual identity?
- How do speakers use language to have power over others?
**MY ANSWER/THESIS/PURPOSE STATEMENT:**

______________________________________________________________________________________
______________________________________________________________________________________
______________________________________________________________________________________
______________________________________________________________________________________

**Helpful Tip:** Literally ANSWER the question! Example: “Identity is shaped by both experience and ourselves because ______ *provide 2-3 BIG ideas or reasons here*. These will become your topic sentences or claims below.

**TOPIC SENTENCE/CLAIM #1:**

______________________________________________________________________________________
______________________________________________________________________________________
______________________________________________________________________________________

**This SHOULD SUPPORT or PROVE your thesis statement on a more specific level.**

<table>
<thead>
<tr>
<th>TEXT- Title &amp; Author’s Full Name</th>
<th>EVIDENCE- Direct Quote or Paraphrase/Summary followed by the PAGE NUMBER in parenthesis I.e. “The petronium, pink and gleaming and membranous, bulges into the wound” (p. 1, par 4)</th>
<th>EXPLANATION/CONNECTION to Topic Sent/Claim <em>2 Sentence Minimum</em> This example connects ___ because___</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ex: “The Knife” by Richard Selzer</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


TOPIC SENTENCE/CLAIM #2: ________________________________________________________________

**This SHOULD SUPPORT or PROVE your thesis statement on a more specific level.**

<table>
<thead>
<tr>
<th>TEXT - Title &amp; Author's Full Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ex: “Decolonising” by Ngũgĩ wa Thiong'o</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>EVIDENCE - Direct Quote or Paraphrase/Summary &amp; PAGE NUMBER in parenthesis (9)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>EXPLANATION/CONNECTION to Topic Sent/Claim</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>2 Sentence Minimum</em></td>
</tr>
<tr>
<td>This example connects ___ because __.</td>
</tr>
</tbody>
</table>

TOPIC SENTENCE/CLAIM #3: ________________________________________________________________
**This SHOULD SUPPORT or PROVE your thesis statement on a more specific level.**

| TEXT- Title & Author's Full Name | EVIDENCE- Direct Quote or Paraphrase/Summary & PAGE NUMBER in parenthesis (9) | EXPLANATION/CONNECTION to Topic Sent/Claim *2 Sentence Minimum*
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Decolonising&quot; by Ngũgĩ wa Thiong'o</td>
<td></td>
<td>This example connects __ because __.</td>
</tr>
</tbody>
</table>
A Socratic discussion is a text-based discussion in which an individual sets their own interpretations of the text alongside those of other participants. The aim is a mutual search for a clearer, wider and deeper ('enlarged') understanding of the ideas, issues, and values in the text at hand. It is shared inquiry, not debate; there is no opponent save the perplexity all persons face when they try to understand something that is both difficult and important.

— Walter Parker, PhD, University of Washington

Using Interpretive, Literal, and Evaluative Questions

Interpretive Questions
The core of the Socratic Seminar is devoted to considering interpretive questions. These are questions that ask students to interpret the text. They should be genuine questions - ones that you are also interested in. No single right answer exists, but arguments can be made to support different positions. Students need to make their points using passages from the text to answer these questions. Sample interpretive questions might ask for the values evidenced by the author within the text, or might ask students to choose the most important word/sentence/paragraph and describe why it is the most important.

Literal Questions
Literal questions are used by some teachers at the very beginning of a seminar, to ensure comprehension of the text. These are questions that can be answered directly from the text. The answers are contained within the text and are stated clearly. Sample literal questions might ask for an important text detail, fact, or quote.

Evaluative Questions
Evaluative questions are sometimes used at the very end of a seminar, to allow students to share their own positions and opinions. Answers to evaluative questions rely on student’s own experiences, not on the text itself. Students will not need to cite particular passages to answer these questions. Sample evaluative questions might ask for student opinions about the author’s position, or how the ideas in the text relate to their own lives.
YOUR TURN: Write Your Own Questions based around our essential questions, to help extend the discussion…

**Interpretive Qs**
*Ex: Do you agree that the big idea in the text is…*
  - Q:
  - Q:

**Literal Qs**
*Ex: The author uses Spanish in the text because…*
  - Q:
  - Q:

**Evaluative Qs**
*Ex: Do you think our minds are colonized, like the author claims his (and others have been)?*
  - Q:
  - Q:

During the Seminar:

Resources/link:
Rubric, self assessment, listening sheet, small group/pre-seminar practice

APPENDIX C

Seminar materials found in pdf format at this address:

*Screen shots provided of handouts.*

---

**Socratic Seminar Observation Notes**

*Directions: Choose three participants in the seminar to observe. Write examples of the behaviors listed below as you see or hear them occur.*

<table>
<thead>
<tr>
<th>Participant Name</th>
<th>Offers New Idea</th>
<th>Asks a Question</th>
<th>Refers to Text</th>
<th>Builds on Other’s Idea</th>
<th>Disturbing Behavior</th>
<th>Other Notes/Observations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
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<td>3.</td>
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</tbody>
</table>

**Socratic Seminar Observation Checklist**

*Directions: Each time your partner does one of the following put a check in the box.*

- Speaks in the discussion
- Makes eye contact with other speakers or as speaker speaks
- Refers to the text
- Asks a new or follow-up question
- Responds to another speaker
- Paraphrases and adds to another speaker’s ideas
- Encourages another participant to speak
- Interrupts another speaker
- Engages in side conversation
- Dominates the conversation

After the discussion: What is the most interesting thing your partner said?

After the discussion: What would you like to have said in the discussion?
Socratic Seminar Rubric for Individual Participants

Name: ____________________________  Seminar Text: ____________________________

Exemplary
- Make eye contact, take notes, and develop high level questions before the seminar
- Use prepared text, notes, and questions to contribute to the dialogue
- Move the conversation forward
- Ask for clarification when needed
- Ask probing questions for higher level thinking
- Speak to all participants and be heard clearly
- Think before answering
- Refer directly to the text
- Make connections to other speakers
- Builds on others' comments
- Acknowledges all opinions
- Sees the logic of the text and questions
- Listens actively
- Demonstrates patience and respect toward others' opinions or ideas

Competent
- Comes prepared with marked text, notes, and questions
- Contributes to the dialogue
- Responds to questions
- Refers to text
- Offers intriguing ideas
- Asks questions
- Sees text
- Pays attention
- Is respectful of others' ideas

Developing
- Comes with some text preparation
- Emphasizes own ideas; may lean toward debate rather than dialogue
- Ideas not always connected
- Refers to text
- Answers some ideas
- Asks a few questions and/or questions are lower level
- Sees some text
- Sees trends or connections
- Judges others' ideas

Needs Improvement
- Does not participate or participation is inappropriate
- Repeat some ideas
- Few or no text ideas
- No questions asked
- Seems lost/confused with the seminar

Socratic Seminar Self-Assessment

Participant

Directions: Score your performance in today’s seminar using the following scale: 6 = Excellent, 3 = Good, 2 = Showing Progress, 1 = Needs Improvement

1. I read the text closely, marked the text, and took notes in advance.
2. I came prepared with higher level questions related to the text.
3. I contributed several relevant comments.
4. I cited specific evidence from the text to support an idea.
5. I asked at least one thoughtful, probing question.
6. I questioned or asked someone to clarify their comments.
7. I built on another person’s idea by restating, paraphrasing, or synthesizing.
8. I encouraged other participants to enter the conversation.
9. I involved all other participants with dignity and respect.

Overall Score (circle one): 1 2 3 4 5

Two goals I have for our next seminar are:
1. ____________________________
2. ____________________________

An area where I would like help:

Evaluating a Socratic Seminar as a Whole

Consider the following questions as you prepare to talk about the strengths of the seminar and the areas for growth.

Did the participants . . .
- Share prepared notes?
- Speak clearly and concisely?
- Cite evidence, examples, and evidence for their statements?
- Use the text to find support?
- Build on each other’s ideas?
- Paraphrase accurately?
- Ask for help to clear up confusion?
- Ask higher level questions to move the dialogue forward?
- Stick to the subject?
- Listen to others seriously?
- Talk to each other, not just the leader?
- Encourage everyone’s involvement and avoid dominating the conversation?
- Avoid hostile exchanges and debates?
- Question and resolve in a civil manner?

Did the leader . . .
- Get participants engaged early? How?
- Make sure that questions were answered?
- Ask questions that led to further questions?
- Show and reveal relevance?
- Keep attention on ideas in the text being discussed?
- Questions re-readings of the text?
- Allow time (pause) for thinking?
- Show in to participants’ statements?
- Accept participants’ answers without judgment?
- Allow for discussion of disagreements?

Our class/semester group demonstrated these major strengths:

Our class/semester group could grow in the following ways:

Our class/semester group can grow in the following ways:
APPENDIX D

English 11

Written Analysis Template

I. INTRO paragraph
   A. Introduce the text by stating the title, author, and big idea/theme you’ll be focusing on.
   B. Give context for this excerpt.
      1. Who is in the section?
      2. What do we need to know in order to make sense of what is happening in this excerpt? So what has happened before and/or after this excerpt? (Think major happenings, NOT plot summary.)
   C. Write the devices you’ll focus on. (These will become body paragraph claims aka topic sentences)
   D. Write the UPS (Universal Purpose Statement) that best fits the excerpt and supports your device choices.
      Theme + power verb + effect on audience that takes a stance)

II. Body Paragraph
   A. Topic sentence/claim-- introduce device and purpose statement connection
   B. Transition word/phrase. Provide context for first example.
      1. Who said it?
      2. What’s happening in the text when they said it?
   C. Insert text evidence with correct MLA citation.
      1. Text evidence in quotation marks i.e. “blah, blah, blah” (15).
      2. Page number/line number in parenthesis at the end of the sentence i.e. (15).
   D. EXPLAIN the text evidence.
      1. Connect text evidence to the topic sentence/claim.
      2. Tie back to UPS. #deepseadiving #thinkinghappening #onpoint
   E. Example #2- repeat B-D.
   F. Example #3- repeat B-D.
   G. Closing sentence--wrap up ideas and hint at the next claim
EXAMPLE #1--INTRO Paragraph:

**UPS:** In *A Streetcar Named Desire* by Tennessee Williams, illustrates that the social class divide goes beyond wealth, including manners and breeding, and can really never be overcome, which causes more conflict and division.

**Devices:**
Symbolism
Characterization: Juxtaposition, Diction/Dialect, Punctuation/Dashes
Setting
Tone/Mood

INTRO Paragraph:

In this excerpt from Tennessee Williams' *A Streetcar Named Desire*, the author explores social class conflict through his characters and setting. This particular excerpt is from the very beginning of the play, when he is first introducing the main characters--Stella, Stanley and Blanche--to the audience. He is also showing us where the play will take place and setting up the mood and tone. It is New Orleans in the 1940s. Sister Blanche is about to start living with her sister and brother-in-law in a small apartment in a colorful and rather poor part of the city. Williams already sets the stage for conflict through his use of many literary devices, including symbolism, setting, tone and mood (stage directions), and characterization through juxtaposition, characters' word choice and speaking style. **He uses these devices to illustrate that social class divides go beyond wealth, and include manners and breeding, and can really never be overcome, which causes more conflict and division.**

*NOTE: the example intro and body paragraphs DO NOT go together!*
EXAMPLE #1: BODY PARAGRAPH

UPS: A person's actions and words reveal their level of class, manners and breeding.
Williams shows this in ASND through: (devices)
   - Characterization (actions & dialogue)
   - Stage directions to support characterization (appearance, actions, gestures, mannerisms)
   - Use of elevated diction
   - Use of allusions beyond the audience's knowledge

Body paragraph:

| Topic (claim) | Williams' stage directions support negative societal beliefs about how appearance reflects class, manners and breeding in the opening scene of the play. As characters enter the scene and begin to interact with one another, the stage directions provide expectations for how they should look and act. When Stanley arrives, his appearance indicates his lower-class status and lack of manners and breeding. He is "roughly dressed in blue denim work clothes" (4) which indicates he is a working class man with a blue-collar job. The adjective "roughly" may support that he does some type of manual labor, leaving his clothes disheveled at the end of the day. The absence of stage directions having Stanley clean up before he goes out bowling further supports his lack of care about his appearance and his lower-class status. In contrast, when Stella's sister Blanche Dubois arrives in New Orleans to visit, Williams' stage directions show that she has breeding, manners and is of a higher class. Blanche arrives carrying a "valise" (5). Williams' purposeful use of connotative and elevated diction for Blanche's suitcase conveys an upscale or exclusive tone that elevates her status. Additionally, the stage directions describe Blanche as "incongruous" to the setting. She is "daintily" dressed, with "fluffy" details. She is adorned with "pearls" and is dressed in white clothing (5). Blanche's fancy and expensive appearance reflects her background, and reveals her assumption that her appearance would be appropriate for her sister's home. Williams' stage directions provide the audience with the necessary details about the two groups' level of class, manners and breeding in order to establish the conflict that will develop between the sisters--both with the same breeding--whose paths have gone different ways. |
| --- | --- | --- | --- |
| Context for text evidence | Text evidence & citation | Explanation how TE supports topic |
| Text evidence & citation | Explanation how TE supports topic |
| Transition | Context for text evidence |
| Transition | TE & citation |
| Transition | Explanation how TE supports topic |
| Connection back to Topic (claim) | --- | --- | --- |
APPENDIX E

Identity Unit “Hook”

*How does language shape our understanding? Does the media influence this understanding?
*Is our identity shaped by our experiences or does experience shape our identity?
*Do we have individual or collective identities?

Let’s look at and talk out these image visual texts...

- Based on these covers, what does America value? How about Other parts of the world? WHAT do you notice about the images-- text, typography, image arrangement, colors?
- What is the TONE of these pieces? What led you to this conclusion?
- Who is the audience of each cover? How do you know? What led you to this conclusion?
- Let’s choose an EQ to answer based on these covers...
- Self reflection: what did you already realize about analyzing an image? What’s something new we did today? Two pieces of information or realizations you’re walking away with (in regards to the EQ) are...

Appendix F

Jamila Lyiscott- “Three Ways to Speak English” Notes & Discussion:

As you are watching, the spoken word piece, please answer the following IN YOUR NOTEBOOK, then discuss:

• What are the three (3) languages Lyiscott speaks?
• Who are the audiences (according to her)?
• Why does she feel like she needs to switch? Or when does she switch (what’s the context)?
• What is her overall message (universal “take away)?

After viewing written application:

Answer these questions in paragraphs in your notebook. Cite text evidence to support your answers when/where you can. Remember to use key words from the questions in your answers.

• What does the word “articulate” mean? Denotation & Connotation. (Use clues from Lyiscott)
• How does she flip the power of the word “articulate” from the beginning to the end of the poem? (In other words, in the beginning of the poem, who is using the word and has the power; in the end, who is using the word and has the power?
• WHY is this shift in power important? What does it imply or show?
APPENDIX G
English 11: Gender Experiment

Become a Media Scientist...Choose two questions (below) to explore. You’ll come up with a hypothesis, find specific examples that either support or refute your claim, revisit your original claim and draw conclusions. Include copies/links to these examples. Have fun!!! 😊

- How can language be gender based?
- How does language reinforce stereotypes or culturally receive ideas about what genders do/don’t do, think/don’t think?
- How does language determine/define gender?
- Does language reflect our world or create it? Is English really a non-sexist language?

<table>
<thead>
<tr>
<th>Question</th>
<th>Initial Answer or Hypothesis</th>
<th>Evidence (at least 2 examples with links/references/ images)</th>
<th>Revisit Hypothesis &amp; Final conclusion based on the evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Question:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Question:</td>
<td>Initial Answer or Hypothesis</td>
<td>Evidence (at least 2 examples with links/references/ images)</td>
<td>Revisit Hypothesis &amp; Final conclusion based on the evidence</td>
</tr>
</tbody>
</table>
APPENDIX H

Gender and Language Unit Test

*Sample format. Insert excerpts as appropriate. *

English 11

Please write all of your responses in essay format using a bluebook. Likewise, please answer the questions in order.

Objectives Assessed in this exam:

- I can analyze short extracts from the texts studied the gender and language unit and comment on their rhetorical and literary features and their effects on the reader.
- I can discuss the greater themes of the texts studied as they are evident in the extracts.

Question 1. (10 pts)

The following is an excerpt from the essay, “I Want a Wife” by Judy Brady. In this extract, portions of sentences are underlined. Label and analyze the syntactical (syntax) aspects of these selections and discuss their effect on the reader (i.e. the theme or meaning of the reading).

(a) I want a wife who will take care of my physical needs. I want a wife who will keep my house clean. A wife who will pick up after my children, a wife who will pick up after me. (b) I want a wife who will keep my clothes clean, ironed, mended, replaced when need be, and who will see to it that my personal things are kept in their proper place so that I can find what I need the minute I need it. I want a wife who cooks the meals, a wife who is a good cook. (c) I want a wife who will plan the menus, do the necessary grocery shopping, prepare the meals, serve them pleasantly, and then do the cleaning up while I do my studying. I want a wife who will care for me when I am sick and sympathize with my pain and loss of time from school. I want a wife to go along when our family takes a vacation so that someone can continue to care for me and my children when I need a rest and change of scene.
Question 2

The following is an advertisement for Nike (2005). Discuss the rhetorical features of this ad, including the content (both the image and words), use of an idiom, the point of view and use of rule of thirds. You must include in your analysis how those features affect the meaning that can be taken from the text. Make sure the “meaning” relates to the issue of gender construction. (10 pts)
Question 3. (10 pts)
On a profound level, the media sends distorted messages about both males and females. Using one of the following video texts, *TED talk by Tony Porter*, *TED talk by Jackson Katz*, or *MissRepresentation*, to discuss the art of argumentation. First, explain the main point/purpose of your selected video text. Then, describe two to three prominent rhetorical features of the argument. You must use some terms from the following list: ethos, pathos, logos, anecdote, syntax, anaphora. Finish with how the combination of the features and the message would be “read” by certain audiences.

Question 4. (10 pts)

The following is an excerpt from the chapter, “Watermelon Feed” in H.G. Bissinger’s *Friday Night Lights*. Discuss the content and describe how figurative language (i.e., metaphor, simile) is presented in this selection. Explain how that style choice presents a certain meaning in the text. Relate that “meaning” to one of the themes of our gender unit.

Each of those little stools in each of those rows, about four hundred seats in all, was taken well before the scheduled starting time of seven-thirty. It didn't take long before the open area at the back of the room had filled up with several hundred other people who hardly minded standing as long as they were inside. Finally it got so crowded that those who came didn't even bother to try to get in, but stayed in the hallway and watched with their faces pressed up against a long window, like out-of-luck shoppers peering into the bedlam of a once-in-a-lifetime sale.

A concession stand in the corner did a brisk business in hats and T-shirts and jackets and flags. Another one sold decals and little good-luck charms. And each devotee, as he or she walked in, carried a special program about as thick as a city phone book.
Question 5. (10 pts)

The following is an excerpt from the “Prologue” of *Friday Night Lights* by H.G. Bissinger. Describe the use of imagery in this selection. In the process of doing this, pick apart some of the word choices (hint—think of both what you can see and hear.) Explain how those choices present a certain meaning in the text. Relate that “meaning” to one of the themes of our gender unit.

Every sound in the dressing room in the final minutes seemed amplified a thousand times—the jagged, repeated rips of athletic tape, the clip of cleats on the concrete floor like that of tap shoes, the tumble of aspirin and Tylenol spilling from plastic bottles like the shaking of bones to ward off evil spirits. The faces of the players were young, but the perfection of their equipment, the gleaming shoes and helmets and the immaculate pants and jerseys, the solemn ritual that was attached to almost everything, made them seem like boys going off to fight a war for the benefit of someone else, unwitting sacrifices to a strange and powerful god.
Learning Target: I can demonstrate awareness of the use of **literary features** and illustration of their **effects** on the reader.

### Question 1:

<table>
<thead>
<tr>
<th>1 - 2 Marks</th>
<th>3 - 4 Marks</th>
<th>5 - 6 Marks</th>
<th>7 - 8 Marks</th>
<th>9 - 10 Marks</th>
</tr>
</thead>
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<tr>
<td>Little development</td>
<td>Some development</td>
<td>Adequate development</td>
<td>Good development</td>
<td>Excellent development</td>
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</table>

Comments:

### Question 2:

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<th>5 - 6 Marks</th>
<th>7 - 8 Marks</th>
<th>9 - 10 Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Little development</td>
<td>Some development</td>
<td>Adequate development</td>
<td>Good development</td>
<td>Excellent development</td>
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</tbody>
</table>

Comments:

Total Marks:___________

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<td>11</td>
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<tr>
<td>C-</td>
<td>10-9</td>
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</tbody>
</table>
Appendix I

Language in Context
Unit 1—Language and Gender
Written Assignment #1

Description:

You are to write an argumentative letter. This letter can be one of critique or praise, but it must follow the format listed below:

Outcomes:
Demonstrating your understanding of rhetorical techniques while applying to emerging themes in the gender unit.

Format:
- Prewriting: Assignment Plan sheet
- Letter: 500-800 words (no more!)
- Make two copies of the letter. One clean. The other should have your techniques highlighted and labeled (think annotation).
- Word count must be on the bottom of the letter.

Letter Requirements:
- Must have specific anchor text from the course. Options include: Friday Night Lights; MissRepresentation; A Call to Men; The Mask You Live In; Why I Want a Wife; an advertisement we studied in class; Abigail Adams’ letter. At a minimum, this anchor text will be referenced in the letter.
- Must name and clarify a specific audience and purpose (think letter format)
- Must include carefully chosen diction and syntax
- Must include the use and understanding of at least two carefully chosen rhetorical techniques (metaphor, repetition, parallelism, etc.)
- Must include the use and understanding of ethos, pathos, logos
- Must be written in a formal letter format

Special Note: This letter can be either real or fictitious.
Examples:

- Pretend you are Abigail Adams writing your husband a longer letter, or perhaps responding to her letter.
- Take a sports or activity in your own life (lack of practice space, etc.) and argue a specific point that you feel is an issue (write to your football coach, Mr. Mattson, etc.);
- A letter to the Star Tribune encouraging greater support of professional women’s sports;
- Write a letter of praise to the school board for the creation of the Latinas Unidas or co-ed Debate teams, etc. at school
- Write a letter of praise or critique to the director of *The Mask You Live In* or *MissRepresenation;* Tony Porter, etc.
- Write a letter to a product company criticizing their ads, or seeking changes to an ad campaign
- Pretend you are back in time, reading Judy Brady’s “Why I want a wife” in its original publication. Critique or praise her analysis of women’s roles in society.

Written Assignment Plan

**Anchor Text:**

_____________________________________________________________________________

**Audience:** (Who the Letter will be to)

_____________________________________________________________________________

**Sender:** (Who the Letter will be from)

_____________________________________________________________________________
**Purpose:** (think what will you be arguing or persuading?)

_____________________________________________________________________________

_____________________________________________________________________________

_____________________________________________________________________________


**Rationale Draft:** (Cannot be longer than 300 words)

The following letter is a written task designed to ________________________________

_____________________________________________________________________________

_____________________________________________________________________________

_____________________________________________________________________________

To argue the point of ________________________________,

we included the following rhetorical strategies: ________________________________

_____________________________________________________________________________

_____________________________________________________________________________

_____________________________________________________________________________
These strategies connect with the anchor text in that ________________________________

______________________________________________________________________________

______________________________________________________________________________

As a result, the main theme of ________________________________ can be understood.

______________________________________________________________________________ can be understood.
APPENDIX J

Linguistic Analysis Activity  
Summative Assessment #3 (end of Race & Class Unit)  
English 11

Throughout this course, we have analyzed several texts for their rhetorical qualities:
- How the producer, context, and receiver affects the meaning of a text.
- How the style and form affects the meaning of a text.
- How themes related to identity, gender, race, class, and taboo have played out in the texts.

Assignment:

You are to give a presentation that shows an extended understanding about one of the various language topics touched on this term. In other words, you cannot simply reiterate what we talked about in class. Because of that, you may need to do a bit of extra research on your given topic.

Outcomes:

- Show knowledge of the text(s) you will be referencing.
  - Understand the context and the way the text is received. (Identify multiple viewpoints.)
  - Understand the style and purpose of those style choices within a text. (“how” and “so what”)
- Determine a style and a speaking voice that is appropriate to the presentation.
- Demonstrate a clear sense of structure and focus within the presentation.
- Demonstrate an understanding of one of the course essential understandings.
Key Components:

In your presentation you need to show a clear link with one or more of the texts studied in class. “Air time” should be 7-10 minutes. A works cited page in proper MLA format will be included with the final presentation.

Solo vs Group Work:
You are allowed to work solo or with one other person. If working with a partner, you both need to demonstrate equal “air time” with the project.

Format:

● You are a linguistic anthropologist who has been asked to research a word and its power in American society (and/or globally as well). Choose a word from one of our units and examine its power or lack of power. Connect to a theme from one of our anchor texts or base it off an essential question. Provide examples from at least two sources.

● You will put this into some sort of a digital presentation, which you will then present to your colleagues at a linguistic anthropology conference. Presentations should be between 7-10 minutes.

Follow up:
Following the completion of the activity, you are required to write a reflection on your experience with the oral. You will comment on your performance and the progress you made in achieving the aims you set to accomplish.

Total Marks:

The maximum score for this “presentation” is 30 marks. See rubric for details.
Process:

1. **Propose Project to Teacher.** You will need to write up a rationale explaining your presentation plan. The plan needs to be approved by the teacher.

2. **Get Additional Resources.** It may be appropriate for you to look up an additional resource or two to add to the depth of your presentation.

3. **Plan your presentation.** As you do this, you are welcome to get some additional support from the teacher to give you feedback.

4. **Give Presentation.** It is necessary that you present on time. Provide a works cited page in MLA format.

5. **Reflection.** After presentations, you will need to reflect on your performance. The teacher will provide a questionnaire for this purpose.

Planning for the Linguistic Analysis Activity

Text connection from the course:

_________________________________________________________________________________________________________

Text(s) covered for analysis: ***You can have no more than 3. 1-2 are preferred.***
Theme Connection from the course: ***Must be a topic related to the language of race, gender or class. Select one of the big questions from the review sheets.

____________________________________________________________

____________________________________________________________

____________________________________________________________

Chosen word and analysis. Outline your major points. Explain choice:

____________________________________________________________

____________________________________________________________

____________________________________________________________

Approved: ____________________________________________________

(Teacher Signature)
<table>
<thead>
<tr>
<th>Criterion A: Knowledge and understanding of the text(s) and subject matter or extract</th>
<th>0</th>
<th>1-2</th>
<th>3-4</th>
<th>5-6</th>
<th>7-8</th>
<th>9-10</th>
</tr>
</thead>
<tbody>
<tr>
<td>• To what extent does the activity show knowledge and understanding of the text(s) and subject chosen for the oral activity?</td>
<td>The work does not reach a standard described by the descriptors to the side.</td>
<td>The activity shows limited knowledge and little or no understanding of the text(s) and the subject chosen.</td>
<td>The activity shows some knowledge and understanding of the text(s) and some awareness of the significance of the text(s) in relation to the subject chosen.</td>
<td>The activity shows adequate knowledge and understanding of the text(s) and awareness of the significance of the text(s) in relation to the subject chosen.</td>
<td>The activity shows good knowledge and understanding of the text(s) and good awareness of the significance of the text(s) in relation to the subject chosen.</td>
<td>The activity shows excellent knowledge and understanding of the text(s) and excellent awareness of the significance of the text(s) in relation to the subject chosen.</td>
</tr>
<tr>
<td>• Has the student shown awareness and understanding of the meaning of the text(s) in relation to the subject?</td>
<td>The work does not reach a standard described by the descriptors to the side.</td>
<td>The activity shows limited knowledge and little or no understanding of the text(s) and the subject chosen.</td>
<td>The activity shows some knowledge and understanding of the text(s) and some awareness of the significance of the text(s) in relation to the subject chosen.</td>
<td>The activity shows adequate knowledge and understanding of the text(s) and awareness of the significance of the text(s) in relation to the subject chosen.</td>
<td>The activity shows good knowledge and understanding of the text(s) and good awareness of the significance of the text(s) in relation to the subject chosen.</td>
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</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Criterion B: Understanding of how language is used</th>
<th>0</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>• To what extent does the activity show understanding of the way language is used to create meaning?</td>
<td>The work shows a superficial understanding of the way language is used to create meaning; there is little appreciation of the use of language and style.</td>
<td>The work shows some understanding of the way language is used to create meaning; there is some appreciation of the use of language and style.</td>
<td>The work shows an adequate understanding of the way language is used to create meaning and adequate appreciation of the use of language and style.</td>
<td>The work shows a good understanding of the way language is used to create meaning and good appreciation of the use of language and style.</td>
<td>The work shows an excellent understanding of the way language is used to create meaning. The appreciation of the use of language and style is thorough and detailed.</td>
<td></td>
</tr>
<tr>
<td>• Has the student shown an appreciation of how language and style is used to particular effect in the text?</td>
<td>The work does not reach a standard described by the descriptors to the side.</td>
<td>The activity shows limited knowledge and little or no understanding of the text(s) and the subject chosen.</td>
<td>The activity shows some knowledge and understanding of the text(s) and some awareness of the significance of the text(s) in relation to the subject chosen.</td>
<td>The activity shows adequate knowledge and understanding of the text(s) and awareness of the significance of the text(s) in relation to the subject chosen.</td>
<td>The activity shows good knowledge and understanding of the text(s) and good awareness of the significance of the text(s) in relation to the subject chosen.</td>
<td>The activity shows excellent knowledge and understanding of the text(s) and excellent awareness of the significance of the text(s) in relation to the subject chosen.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Criterion C: Organization</th>
<th>0</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>• How well organized is the oral activity?</td>
<td>The work does not reach a standard described by the descriptors to the side.</td>
<td>Little organization is apparent; the oral activity has little structure.</td>
<td>Some organization is apparent; the oral activity has some structure.</td>
<td>The oral activity is organized; the structure is generally coherent.</td>
<td>The oral activity is well organized; the structure is mostly coherent.</td>
<td>The oral activity is effectively organized; the structure is coherent and effective.</td>
</tr>
<tr>
<td>• How coherent is the structure?</td>
<td>The work does not reach a standard described by the descriptors to the side.</td>
<td>The language is sometimes clear and appropriate; grammar and sentence construction are generally accurate, although errors and inconsistencies are apparent; register and style are to some extent appropriate to the oral activity.</td>
<td>The language is mostly clear and appropriate, with an adequate degree of accuracy in grammar and sentence construction; the register and style are effective and appropriate to the oral activity.</td>
<td>The language is clear and appropriate, with a high degree of accuracy in grammar and sentence construction; register and style are effective and appropriate to the oral activity.</td>
<td>The language is very clear and entirely appropriate, with a high degree of accuracy in grammar and sentence construction; the register and style are consistently effective and appropriate to the oral activity.</td>
<td></td>
</tr>
</tbody>
</table>

Total: 30

Linguistic Presentation Activity
Post Presentation Reflection

To what extent:

1. Did you gain a greater knowledge of the text(s) chosen for your presentation?

2. Did you analyze the context of the texts and the way they are received? (How well did you consider multiple viewpoints?)

3. Were you able to show an understanding of the word you chose?

4. Was the style and language of your presentation appropriate to your purpose?

5. Did your presentation show a clear sense of structure
## UbD Plan for Instruction

<table>
<thead>
<tr>
<th>Title:</th>
<th>Subject:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade:</td>
<td>Time Frame:</td>
</tr>
</tbody>
</table>

Brief Overview (Summary) of the Unit:

### ESTABLISHED GOALS (CONTENT STANDARDS)

### Stage 1 Desired Results

<table>
<thead>
<tr>
<th>Transfer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will be able to independently use their learning to...</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>UNDERSTANDINGS</td>
</tr>
<tr>
<td>Students will understand that...</td>
</tr>
<tr>
<td>ESSENTIAL QUESTIONS</td>
</tr>
</tbody>
</table>
### Acquired

<table>
<thead>
<tr>
<th>Students will know...</th>
<th>Students will be skilled at...</th>
</tr>
</thead>
</table>

### Stage 2 - Evidence

**Assessment Evidence**

**OTHER EVIDENCE:**

**Evaluative Criteria**

### Stage 3 – Learning Plan

*Summary of Key Learning Events and Instruction*