Critical Literacy for Linguistically Diverse Students

Jennifer Ann King
Hamline University, jking30@hamline.edu

Follow this and additional works at: https://digitalcommons.hamline.edu/hse_all

Part of the Education Commons

Recommended Citation
King, Jennifer Ann, "Critical Literacy for Linguistically Diverse Students" (2015). School of Education Student Capstone Theses and Dissertations. 269.
https://digitalcommons.hamline.edu/hse_all/269
CRITICAL LITERACY FOR LINGUISTICALLY DIVERSE STUDENTS

by

Jennifer A King

A capstone submitted in partial fulfillment of the requirements for the degree of Master of Arts in Literacy Education

Hamline University

Saint Paul, Minnesota

December 2015

Primary Advisor: Karen Moroz
Secondary Advisor: Sally Platt
Peer Reviewer: Mary Sande
To my parents, Tim and Carmelle Eickhoff, for being the most important teachers in my life.
# TABLE OF CONTENTS

## CHAPTER 1: INTRODUCTION

- Rationale for Study ........................................................................................................... 6
- Research Development ..................................................................................................... 8
- Significance of Research ................................................................................................ 11
- Conclusion ...................................................................................................................... 12

## CHAPTER 2: LITERATURE REVIEW

- Introduction ................................................................................................................... 15
- Curriculum Development ............................................................................................... 16
  - SIOP Model and effective instruction of English learners ........................................... 18
- Content Area Literacy .................................................................................................... 19
  - New and digital literacies ............................................................................................ 27
- Culturally Responsive Curriculum and Student Identity .............................................. 32
  - Close reading of curricular texts ................................................................................ 34
- Social Justice Education ................................................................................................. 36
- Critical Literacy ............................................................................................................. 43
- Conclusion ...................................................................................................................... 51

## CHAPTER 3: METHODOLOGY

- Introduction ................................................................................................................... 51
- Curriculum Goals ......................................................................................................... 51
- Contexts and Participants ............................................................................................. 53
- Curriculum Development Process ................................................................................ 54
  - Critical literacy focus ............................................................................................... 55
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curriculum outline</td>
<td>55</td>
</tr>
<tr>
<td>Sequencing</td>
<td>58</td>
</tr>
<tr>
<td>Materials</td>
<td>58</td>
</tr>
<tr>
<td>Assessment</td>
<td>58</td>
</tr>
<tr>
<td>Rubrics</td>
<td>59</td>
</tr>
<tr>
<td>Evaluating Curriculum Effectiveness</td>
<td>60</td>
</tr>
<tr>
<td>Limitations</td>
<td>60</td>
</tr>
<tr>
<td>Conclusion</td>
<td>62</td>
</tr>
<tr>
<td>CHAPTER 4: RESULTS</td>
<td>63</td>
</tr>
<tr>
<td>Introduction</td>
<td>63</td>
</tr>
<tr>
<td>Reflection on Curriculum Goals</td>
<td>64</td>
</tr>
<tr>
<td>Context and Participants</td>
<td>65</td>
</tr>
<tr>
<td>Curriculum Development Results</td>
<td>66</td>
</tr>
<tr>
<td>SIOP Model</td>
<td>66</td>
</tr>
<tr>
<td>Critical literacy focus</td>
<td>68</td>
</tr>
<tr>
<td>Characteristics of the curriculum</td>
<td>69</td>
</tr>
<tr>
<td>Effectiveness of the Curriculum</td>
<td>76</td>
</tr>
<tr>
<td>SIOP Model components</td>
<td>77</td>
</tr>
<tr>
<td>McCes criteria for equitable assessment</td>
<td>80</td>
</tr>
<tr>
<td>Conclusion</td>
<td>82</td>
</tr>
<tr>
<td>CHAPTER 5: CONCLUSIONS</td>
<td>84</td>
</tr>
<tr>
<td>Introduction</td>
<td>84</td>
</tr>
<tr>
<td>Professional Learnings</td>
<td>84</td>
</tr>
</tbody>
</table>
Revisiting the Literature ........................................................................................................87
Limitations to the Curriculum..............................................................................................89
Implications for Education.................................................................................................91
Where Do We Go From Here? ............................................................................................93
Conclusion .........................................................................................................................95

APPENDICIES...................................................................................................................97
Appendix A: SIOP Lesson Plan Template........................................................................97
Appendix B: Lessons 1-3 and Handouts..........................................................................99
Appendix C: Lessons 4-6 and Handouts......................................................................127
Appendix D: Lessons 7-10 and Handouts ....................................................................151
Appendix E: Lessons 11-12 and Handouts .................................................................185
Appendix F: SIOP Model Rubric ...............................................................................194
REFERENCES..................................................................................................................196
CHAPTER ONE

Introduction

Rationale for Study

As a young teacher, I have had the great privilege of working with exceptional mentor teachers who placed research in my hands and encouraged me to design my instruction with the best of what educational research has to offer. It was one of these mentors who gave me Laurie Olsen’s *Reparable Harm* and, in doing so, changed the trajectory of my career. Olsen’s words continue to walk the halls with me each day and remind me of the importance of our work with English language learners (ELLs). Olsen (2010) writes,

“The pursuit and promise of educational opportunity has historically been central to the path towards inclusion and a better life by groups in the United States who are struggling against forces of poverty, racism, and prejudice...Schools have a legal responsibility to provide equal educational access and opportunity to all students, including language minority children who are not yet proficient in English.”

Today, the promise we have made to our students that, regardless of who they are or where they come from, we will not be the gatekeepers of their success is of the utmost importance. And yet, teachers are often unprepared to meet the needs of ELLs in a manner that does not eventually lead to the, “irreparable academic deficits” (Olsen, 2010) we cannot permit. This capstone explores the question how can a critical literacy unit on exploring identity enable secondary ELLs to find voice and take action?
In the spirit of educational equity, teachers everywhere continue to accept the challenge of eliminating an achievement gap that has plagued our education system for generations. In order to tackle this achievement and aspiration gap, the efforts of teachers both in the classroom and in Professional Learning Communities (PLC’s) has intensified. Although PLC’s have been established to improve our ability to serve all students, what happens when teachers return from this collaboration to their three or four courses of instruction, their 150+ students, and the surfeit of other responsibilities teachers are tasked with daily? Even if they are prepared to meet the needs of diverse learners, it is under this exhaustive work load that teachers become too overwhelmed to effectively differentiate for the diverse learners sitting before them. Nevertheless, it is vital that these teachers feel equipped and able to meet the needs of diverse learners if we are to eliminate the achievement gap and remain faithful to our promise of equity.

As a teacher of both English/language arts (ELA) and English as a Second Language (ESL), I can attest to the rigorous schedule of a secondary content-area teacher. At the same time, I have witnessed the significant needs of ELLs in a support setting. Frustratingly, year after year, when we carefully examine who our struggling or failing students are, they are all too often our ELLs. How do we prepare these students with the skills and knowledge necessary to achieve grade-level proficiency in their content-area classrooms while, at the same time, providing crucial language instruction? Can the secondary landscape become one that is plentiful with opportunities for ELLs to acquire language in meaningful and authentic contexts? Finally, is there a relationship between what works for improving the learning outcomes of English learners and other unique learners who are currently underperforming?
One important theory that informs this work of equity and access is Critical Literacy Theory. This theory, as Morris (2011) writes, “Aims to encourage learners and teachers to investigate and analyze ‘power relationships inherent in language use” (as cited in Morrow & Tracey, 2012, p. 133). Therefore, in the spirit of investigating how we can shift the trajectory of our English learners’ educational outcomes, critical literacy can provide a foundation for both teacher and student to reach for a stronger understanding of power, position, and privilege. Ultimately, this understanding can then empower teachers and students to become agents of change in pursuit of a more equitable educational setting and world.

Research Development

In my first year as a teacher, I found myself living in a renovated garage in Carmel, California. It was all I could afford as a new teacher, but even this kitchen-less home would suffice as a place to sleep and grade. Eager to start my career, I had taken the first job offered and, luckily, found myself at a diverse school that had recently been the recipient of a School Improvement Grant (SIG) from the federal government. Through this grant, we were tasked with improving the outcomes of our students who, at this time, were attending a school with a ten year underperformance record. Like many young teachers, I had very little understanding of what I was getting myself into; however, the training and experience of this first job taught me the value of collaboration and ongoing inquiry, especially as it pertains to at-risk and minority students. In fact, through a new teacher induction requirement, I was asked to complete three formal cycles of inquiry in my first two years as a teacher. On top of this inquiry, I taught four different courses (Transitional English for 9th graders, 10th grade ELA, English Language
Development for 12th graders, and 12th grade ELA). These courses had little to no curriculum and I was given two days of on-site preparation to prepare for the semester. During these two days, I naively decorated my classroom. I hand-crafted an exemplar board with absolutely no idea of what work students would create to fill this board or what exemplar work even meant. With 12 hours before students arrived for day one, I sent a panicked email to my department chair asking how I was supposed to fill 90 minutes with first day activities. In reflecting on this experience, I laugh at my naivety, but I am surely disappointed that, not surprisingly, the newest and least experienced teacher was given some of the highest needs students. Many of my English learners would never redesignate English proficient because they were simply too old to have another try at the California English Language Development Test (CELDT). No amount of my new and willing energy was ever going to be enough to compensate for my lack of competence and experience. For this, I will forever feel sorry.

Tragically, my story is not unique. We have teachers every year that are given what seem to be impossible assignments and then expect that the achievement gap will close for our high-needs students. The assignment of new and inexperienced teachers to high-needs students is a contributing factor to the lack of access high-needs students have to grade-level rigor. This lack of access then results in a continuation of or expansion of the achievement gap. Therefore, we must reconsider how we assign teachers to high-needs students and how we can better support our diverse learners in achieving grade-level proficiency and rigor. One way to support teachers of high-needs students, even if these teachers are inexperienced, is by establishing strong curriculum that sets teachers and students up for success. Curriculum alone will not solve the problem of the
achievement gap, but it will create a foundation on which teachers can build better instructional practice, response to student needs, and access to grade-level rigor.

As I reflect on my early experiences as a teacher of ELLs, I vividly remember the defeat with which so many of my students walked through my door. No one wants to be labeled “non proficient” and in a class other students call “lower,” or worse, “stupid.” Yet day after day, my students trudged into my classroom and tried. In my second year, I threw out our textbook and started selecting novels for my students that reflected the challenge and potential I believed they were capable of. We read John Hersey's *Hiroshima* and popular books like Suzanne Collins’ *The Hunger Games*. Not all at once, but slowly my students puffed out their chests when I talked about the essay we would write. They did not love the hard work because it was arduous, but they loved the hard work because it was meaningful; the work spoke to who they could become and the English they could someday speak. As an educator, I started asking myself the following question: What would I teach these students today if I wanted them to have access to Advanced Placement (AP) Literature as seniors? Even if my students did not eventually take AP Literature, I discovered that providing greater access to rigorous educational opportunities for ELLs was where their needs and my passion met.

One of the challenges of our SIG grant was to change the culture of our school and classrooms. This culture change involved getting students to value graduation, getting to class on time, passing classes, and creating a safe school setting. In an attempt to change the culture of my classroom, I sought to increase the rigor, meaning, and purpose of the work we did in my classroom. In reflection, most of what I was attempting had all the markings of a well-intentioned, enthusiastic, completely unprepared new
teacher. However, striving to provide rigor spurred a change in the classroom culture that communicated to my students my belief in their ability to do worthy work. Consequently, the task of scaffolding rigorous assignments and activities became my sole focus throughout the rest of the year. This curriculum project is an opportunity to provide what I desperately needed in those first few years of teaching.

In summary, because our newest and least experienced teachers often find themselves working with our students of highest needs, it is of the utmost importance that the curriculum we offer teachers of high-needs students provides a strong sense of direction for how we can help all learners achieve grade-level proficiency. This curriculum must speak to the lives, values, and potential we see sitting before us. Furthermore, our curriculum should establish significant support for students for whom English is not their first language if we are to help narrow the achievement gap for linguistically diverse students. This unit was developed for teachers who believe in the potential of their ELLs to succeed and desire opportunities to end educational inequity through an honest examination of the role of power in literacy education.

Significance of Research

Today, the research on ELLs in the U.S. reveals two undeniable realities; the first that the percentage of ELLs in our classrooms will continue to grow. The National Education Association (2008), “by 2025, one in four public school students will be designated as an ELL student.” The second undeniable reality is that this demographic shift has serious implications for how we prepare teachers to serve ELLs as well as how we design curriculum and instruction for ELLs. Gambrell and Morrow (2015) address the current state of ELLs in the K-12 classroom, stating, “The changing demographics in the
United States and the increasing inequity and lack of access to meaningful instruction in the nation’s poorest schools is further acerbated by the decrease in instructional models available to teach ELLs” (p. 128). It is imperative that we seek instructional models that prepare ELLs to succeed in the mainstream classroom so as to not further contribute to a perilous state of inequity for our ELLs in public schools. This work is not something we can wait to do until our students have full range and use of the English language.

Especially at the secondary level, we cannot afford to focus only on language instruction without also equipping students with the higher-order, critical thinking skills that will help them to access the complex texts and ideas in their mainstream classrooms. This work will not only increase capacity to do grade-level work, but it will also increase students’ motivation and engagement. ELLs, like all of our students, have the ability to think critically and participate in meaningful activities and assignments, they just need to acquire the language to do this work. Increasing the rigor and opportunities for ELLs to achieve is the only way to make public school a place of equity and access for all students.

In building this critical literacy unit, I seek to demonstrate to teachers ways in which rigorous, grade-level work and reading can be scaffolded to provide rich opportunities for ELLs to acquire language and engage in meaningful, higher-level thinking, reading, writing, listening, and speaking.

Conclusion

This capstone is the result of my background with content-area instruction as well as specialized instruction of ELLs. This work would not be possible without the formative experiences that helped me to see the great potential of all students to succeed
in rigorous, meaningful contexts. It is my hope that this unit can be used as an exemplar for the work that is not only possible for our ELLs, but also of the work that is imperative for our ELLs. Additionally, as this unit seeks to equip students with the critical literacy skills that make for thoughtful, proactive, and engaged learners, this work has the potential to act as a catalyst for ELLs succeeding in the mainstream classroom. Finally, it is my hope that the limitations of this unit can become a place where research can further develop and clarify what best practice for ELLs truly looks like.

Reflective teachers might already be doing the work of examining the role of power in literacy education; however, by designing a unit that builds capacity in our students to analyze power in literacy education, we can collaboratively seek to end inequity in the classroom. Moreover, this unit will function as a model for how analytical and academic skills can be taught in a sheltered classroom and significantly increase the success of our ELLs in mainstream environments. In conclusion, this capstone will design curriculum that helps students to develop content knowledge, increase their language proficiency, develop a critical stance, and take action in circumstances of inequity.

The following literature review will begin with a window into best practices in ESL instruction. This section will also build rationale for the selection of the instructional model utilized in the following critical literacy unit. Following ESL instruction, reading instruction and differentiation will provide a foundation for the reading instructional choices made in designing the critical literacy unit. Subsequently, new and digital literacies are changing the landscape of our reading instruction and will therefore be addressed as important components to the critical literacy unit. The final section of the
literature review will explore Critical Literacy Theory and its evolution and translation into classroom practice and the pursuit of social justice.
CHAPTER TWO

Literature Review

Introduction

This capstone explores the question how can a critical literacy unit on exploring identity enable secondary ELLs to find voice and take action? The following literature review begins by establishing best practice in curriculum development and the instruction of ELLs. As the work of the ESL teacher is to support students in their language acquisition as well as prepare students for the content-area classroom, this literature review will also explore best practice in content-area literacy. The SIOP instructional model with embedded content-area literacy practices will become the foundation of the following critical literacy unit. Next, this literature review explores content-area literacy and digital literacy in order to build context for the literacy practices developed throughout the unit and in the culminating project. Subsequently, culturally responsive curricula and the call to go beyond the single story (Adichie, 2009) with curricular texts drives the selection of the trade books and target texts within the unit. Delving into the curricular texts requires instructional strategies that not only foster greater content knowledge, but also language knowledge. Because of this, the literature will highlight the instructional strategy of close reading as a viable tool for the instruction of content and language. Finally, the heart of this work is its focus on social justice and the empowerment of students to act in pursuit of social justice. An examination of social justice education and pedagogy provides context for the discussion of Critical Literacy theory. After reviewing the tenets of Critical Literacy theory, the following literature review ends in a description of critical literacy in practice. By concluding in this manner,
a pragmatic view of critical literacy will take shape and set the stage for the design and implementation of the curriculum.

Curriculum Development for English Language Learners

It is no surprise to educators that the population of ELLs in U.S. schools continues to grow. August, McCardle, and Shanahan (2014) report, “the proportion of school-aged children in the United States who are English language learners (ELLs) grew by 32%, compared with a 4.9% overall increase in U.S. school enrollment” (p. 440). These ELLs come from a variety of backgrounds and with diverse language abilities; however, by the time they reach the secondary level, graduation requirements limit the time they can spend in sheltered English instruction. Promisingly, the development of literacy in a second language can occur as ELLs read, write, and learn in their content-area classrooms. As Rigg and Allen (1989) describe, “Literacy in a second language develops much as in the first--globally, not linearly, and in a variety of rich contexts” (as cited in Johnston, Sandefur, & Watson, 2007). If given the appropriate supports, the “rich contexts” of the content-area classrooms provide the ideal environment for literacy and second language development. Therefore, the heart of secondary ESL instruction is preparing ELLs with the language and skills necessary to succeed in the content-area environment. The following section will identify best practices for ELLs on which the instructional model and practices of the subsequent critical literacy unit are based. The scope of ELL instruction and curriculum design is vast, but the following research will provide a window into the most pertinent research for ESL secondary instruction.

In an examination of literacy development and its relationship to curriculum and the instruction of ELLs, Johnston, Sandefur, and Watson (2007) emphasize the
importance of general education teachers working collaboratively to support ELLs in the general education setting. Next, the authors identify principles of effective ELL instruction which include the following: strong curriculum first and foremost, tasks that demonstrate respect for the student, the assumption that you can teach more rigorously than less, frequent assessment, and grading practices that reflect growth (Tomlinson, 2003, as cited in Johnston, Sandefur, & Watson, 2007). The goal of this instruction is that ELLs are able to use English to obtain and construct knowledge in their schooling. As noted by these researchers, it is pivotal to identify best practices for ELLs so content-area teachers can provide the best possible environment for ELL development. Building from best practices for ELLs, it is also imperative that content-area teachers have the skills and strategies to teach literacy in their specific areas of expertise. After noting the instructional practices of a sheltered instruction classroom, Johnston, Sandefur, and Watson, then shift their focus to recommendations for teachers in an English-only setting. Using the content area of science, the researchers recommend ways in which instruction can be adjusted to support the academic, social, and emotional challenges of English learners through the literacy standards of TESOL (Teachers of English to Speakers of Other Languages). These recommendations include using trade books over textbooks, modifying texts into simplified formats, frontloading by preparing students with pre reading activities, being an active participant with students as they read (acting as a guide), utilizing read alouds, scaffolding opportunities for students to talk about their reading, throwing away end of chapter questions/worksheets, supporting students with appropriate time for completing their work, identifying text structure for students when reading, and explicitly instructing in reading comprehension skills. These best practices
and strategies provide a foundation for mainstream teachers in making their content more accessible to ELLs. In doing so, these content-area teachers promote more equitable opportunities for diverse learners in the classroom. These best practices and strategies not only relate to the work of the content-area teacher, but they also provide a framework for practices and strategies the ESL teachers can introduce to build success for ELLs transitioning into their content-area coursework. Further clarifying best practice for the ESL classroom, Echevarría, Short, and Vogt (2013) offer ESL teachers the SIOP Model. SIOP Model and effective instruction of English language learners. Johnston, Sandefur, and Watson (2007) note, a strong curriculum and instructional model are the first steps for the success of ELLs in the classroom. One research-based model of instruction that poses great promise for ELLs is the Sheltered Instruction Observation Protocol (SIOP) Model (Echevarría, Short, & Vogt, 2013). This model began as a protocol designed to measure the quality of teaching of ELLs. In designing this protocol and the SIOP rubric elements, the researchers identified eight components to high quality instruction of ELLs. The eight components (lesson preparation, building background, comprehensible input, strategies, interaction, practice and application, lesson delivery, and review and assessment) that help teachers to implement best practices with ELLs in both ELL only settings as well as in settings with ELLs and native speakers learning together. Rather than the laundry list of the aforementioned effective ELL practices, the components of the SIOP Model make instruction for ELLs understandable and practical. Current research studies have proven that students in SIOP classes outperform students in non SIOP instruction control groups (Echevarría, Short & Vogt, 2013, p. 14). Additionally, in researching the effectiveness of the SIOP Model, it was revealed that
English-speaking students are not disadvantaged by instruction designed in the SIOP Model. In discussion of what content-based ESL instruction must include, the researchers note, “Whatever subject matter is included, for effective content-based ESL instruction to occur, teachers need to provide practice in academic skills and tasks common to mainstream classes” (Mohan, Leung, & Davidson, 2001; Short, 2002, as cited in Echevarría, Short & Vogt, 2013, p. 15). Therefore, effective instruction for ELLs is a combination of effective second language instruction and instruction in the academic skills necessary for mainstream success. In an attempt to provide a systematic form of instruction and professional development for the instruction of ELLs, Echevarría, Short & Vogt (2013) focus their research on building an effective and reliable instructional model. The SIOP Model is the result of this research. Particularly appropriate to the design of the critical literacy unit, the SIOP Model integrates language and content instruction for ELLs. After refinement and revision, this model now provides multiple avenues for ELLs to find success as they work toward content and language learning. Chapter Three will provide further detail to justify the selection of the SIOP Model as the instructional model of the critical literacy curriculum.

Content Area Literacy

With the tremendous growth of ELLs in U.S. schools, teachers face new challenges of developing content-area knowledge along with fostering literacy and language development (Hamann & Meltzer, 2006). These challenges, on top of time constraints and limited resources, pose significant problems for the ongoing development of secondary ELLs. Hamann and Meltzer (2006) acknowledge that equipping teachers with the skills to improve content-area literacy for their English proficient students is
already a daunting task; adding the needs of ELLs and their literacy development further complicates effective instruction. However, citing research from the Education Alliance/Lab at Brown University and the Center for Resource Management, effective content-area literacy instruction for ELLs relates strongly to effective content-area literacy instruction for all students. In fact, as seen in the research of Echevarría, Short, and Vogt (2013), the effective instruction of ELLs, at a minimum, does not disadvantage the learning and development of native English speaking peers. At best, the effective instructional practices and strategies that benefit English learners can support all students in improved literacy development. Similar to the effective instructional practices outlined by Johnston, Sandefur, and Watson (2007), Hamann and Meltzer (2006) review the aspects of quality content-area instruction. Quality content-area instruction includes the following three categories: classroom practices for increasing engagement and motivation, foundational literacy and learning practices, and practices for content-specific literacy practices (Hamann & Meltzer, 2006, p. 34). Within these three categories, Hamann and Meltzer identify five “synergistic classroom practices” (p. 35) that are conducive with adolescent literacy development. These practices include modeling, time spent reading and writing, increased discussion for speaking and listening development, focus on critical thinking and metacognition, and flexible grouping (Hamann & Meltzer, 2006). These “synergistic” practices align to the best practices embedded in the SIOP Model. Promisingly, professional development that equips content-area teachers to improve their content-area literacy instruction will help teachers not only respond to the literacy needs of their English speaking peers, but will also help teachers better meet the needs of their ELLs. Effective content-area literacy instruction has the potential to act as
a catalyst for content-area knowledge for both ELLs and native English speaking students. Alternatively, these practices can be embedded into ESL curriculum and instruction so as to further support ELLs in the transition into secondary content-area classrooms.

In the secondary classroom, reading is often the vehicle for the development of content-area knowledge; however, low literacy rates, specifically for students of minority status, threaten the development of content-area knowledge and have negative implications for life beyond the educational setting (Williams, 2014). Especially for students of minority status, low literacy rates have been associated with lower graduation rates which can lead to increased incarceration, substance use and abuse, poverty, and other detrimental outcomes. Clearly, literacy development and the achievement gap should remain an issue of national concern. Problematically, secondary teachers are often unprepared to instruct in such a way as to improve reading proficiency and literacy skills at the same time as they are delivering content specific information (Williams, 2014). Williams (2014) suggests Sustained Silent Reading (SSR) and trade books (books with content information but differ in reading level) as supports for reading instruction in the secondary content-area classroom. Two schools that have implemented these strategies reveal a significant increase in reading ability after implementing SSR and trade books at the secondary level. Williams (2014) also observes that these strategies equip teachers with valuable tools for motivating students and differentiating their instruction. Trade books will be utilized in the following critical literacy unit as a means of differentiating instruction, adapting content, and increasing background knowledge before reading. Ultimately, Williams (2014) is astute in addressing the issue of equity in regards to
reading instruction and the achievement and aspiration gaps. Quality reading instruction of all students is important, but the lack of effective reading instruction disproportionately threatens the futures of students of minority status. Therefore, improved instruction and curriculum design in both the content-area classroom and ESL classroom will help make the educational setting more equitable to all students.

Also, in examining reading in the disciplines, Buehl (2011) observes that teachers internalize the texts of their disciplines, cultivating reading identities based on years of personal experiences and schooling. It is necessary that this ability to read disciplinary texts with skill and precision be explicitly taught to students in order to improve content-area literacy. Fostering this skill will also help students move fluidly between the various challenging texts in the secondary, content-area classroom. Through instruction, Buehl (2011) believes it is possible for students to develop, “the capacity to read disciplinary-specific texts through an insider perspective” (Buehl, 2009c, as cited in Buehl, 2011). The explicit instruction needed to foster this “insider perspective” is the focus of Buehl’s work. For example, in order for students to learn how to read a variety of texts and text structures, it is important to explicitly teach comprehension strategies. In addition to these comprehension strategies, students must also have the ability to utilize skills, knowledge, and reasoning processes unique to a particular discipline (Greenleaf, 2007, as cited in Buehl, 2011). Therefore, fostering this disciplinary literacy in the content-area classroom provides the context for why disciplinary literacy is important to the ESL classroom. One important and complicating issue that Buehl (2011) addresses is the issue of “orphaned responsibility” (McCombs, Kirby, Barney, Karilek, & Magee, 2005) or the problem of no one taking responsibility for the disciplinary literacy development of adolescents. The
ESL teacher can, therefore, take responsibility for beginning this disciplinary literacy development whether the literacy continues to be fostered in the mainstream classroom or not. Contrary to the issue of orphaned responsibility, many teachers are beginning to note the importance of explicitly teaching the literacy of their disciplines to native speakers and ELLs alike. These teachers can look to researchers like Sheridan-Thomas (2014) for further ideas on implementing academic literacy practices in the content-area classroom.

Sheridan-Thomas (2014) connects the reading of complex texts with the call to prepare students for college and career. According to Sheridan-Thomas (2014), this preparedness begins with the ability to comprehend complex nonfiction texts such as the texts utilized in content-area classrooms. Also noted by Williams (2014), textbook reading is still integral to many content-area classrooms and is, therefore, an important skill to foster in our secondary students. Sheridan-Thomas (2014) continues to align with Williams (2014) in suggesting that the inability to access, understand or derive, content from a textbook is an equity problem for today’s students. Instruction in this type of reading is not only essential for the success of native English speakers, but it is also essential for ELLs. As suggested by Mohan, Leung, & Davidson (2001) and Short (2002), effective instruction of English learners focuses on providing practice with the academic skills necessary for success in the mainstream classroom (as cited in Echevarría, Short, & Vogt, 2013). Consequently, strategically teaching ELLs the skills necessary to read complex nonfiction text should begin in the ESL classroom. Sheridan-Thomas (2014) continues by noting the different types of struggling readers and the cautions one must take in making assumptions about literacy backgrounds and abilities when textbook reading is the type of reading with which a student struggles. This caution
is warranted because all readers struggle with some type of reading; therefore, it is crucial that one does not assume a student who struggles to read the textbook is not proficient in other literacies (Sheridan-Thomas, 2014, p. 268). Unlike the factors that contribute to struggling readers which Sheridan-Thomas (2014) offers, ELLs at the secondary level primarily struggle with the academic language and structures of a textbook, so strategically equipping students with knowledge of this language and these structures is of the utmost importance. The author then offers ways in which content-area teachers can improve textbook comprehension and facilitate more skilled readings of the textbooks by their students. Next, Sheridan-Thomas (2014) offers embedded comprehension and explicit instruction as two methods for instruction. While embedded comprehension might be more suitable to the content-area classroom, explicit strategy instruction is appropriate to the pacing of the ESL classroom. Sheridan-Thomas (2014) suggests teacher-guided comprehension and gradual release of responsibility in order to support students in their practice with reading strategies. Interactive guides and gradual release of responsibility can be easily integrated into secondary ESL instruction in order to prepare students for this work in the content-area classroom. Additionally, a text that is appropriate to the students’ language abilities can be utilized to first introduce the strategy before the student sees this strategy in the context of the content-area classroom and with the complex target text. In conclusion, the work of explicitly teaching nonfiction, content-area reading strategies is crucial to secondary readers acquiring content-area knowledge. The work of preparing ELLs for textbook or nonfiction reading is imperative because, as Sheridan-Thomas notes, “textbooks remain a mainstay of secondary content-area instruction” (2014, p. 282). The instructional strategies suggested
by Sheridan-Thomas also align with best practice for ELLs according to the SIOP Model for effective ELL instruction. Not only is it important to explicitly prepare ELLs for the reading of the content-area classroom, but it is also important to prepare ELLs for the academic discourse and discussion of the content-area classroom.

Crawford and Zwiers (2009), in order to help teachers expand their students’ ability to focus, deepen, and discuss academic topics in expanded discourse, began action research around academic conversations in the classroom with fourth grade ELLs in northern California. This work came from the desire to expand opportunities for ELLs to have meaningful, extended discussions in school. In the whole-class, mainstream setting, ELLs often lack the opportunity to share their ideas or feel intimidated in doing so. Therefore, Crawford and Zwiers (2009) sought to equip students with the tools and skills necessary for meaningful academic conversations in pairs. First, the researchers identified some of the components of an effective conversation as the following: having a worthy topic, elaborating, clarifying, and supporting ideas. Next, the researchers provided scaffolding that would make these good conversations possible for ELLs. One of the scaffolds included visual reminders with symbols that represented conversational features. Along with these symbols, students were required to memorize prompts to help them extend conversation or utilize a conversation feature when necessary. A typical lesson would include explicit instruction, modeling for students, and gradual release of responsibility (important instructional features for the effective instruction of ELLs). In this academic conversation structure, once the conversations commence, the role of the teacher is to walk around and monitor while students facilitate conversations on their own. These academic conversations end in a synthesis of the conversation reported out to
the class. As a result of this work, Crawford and Zwiers (2009) observed students using new vocabulary, becoming more independent thinkers and talkers, the improvement of whole-class discussions, and improvement in academic writing. Academic conversations in the mainstream classroom, as Crawford and Zwiers (2009) note, can be silencing of ELLs; however, with appropriate scaffolding, academic conversations in the classroom can allow ELLs to build the skills necessary to participate in less structured academic conversations in their content-area classrooms. Furthermore, Crawford and Zwiers (2009) maintain, “English language learners need accelerated language development. That acceleration is fostered by experiences that allow students to share ideas, support them with evidence, and construct new knowledge with other students” (p. 73). The ESL classroom is an excellent setting for this scaffolding, instruction, modeling, and practice. ELLs who are able to practice these academic discussions in the supportive ESL environment will have more success in the content-area classroom where academic conversations are an important feature in content learning, thinking, reading, and writing. Understanding the structures and procedures of academic conversations is also integral to social justice education as discussing social injustice and inequity can be difficult for well-informed adults, much less ELLs new to academic discourse. These conversations, however, should not be excluded from the work of social justice education because of the importance in teaching students how to have difficult but transformative conversations.

In the following critical literacy unit, students analyze texts for the way in which they represent certain values and marginalize others. In this work, it is impossible to avoid difficult conversations about the texts and their representation of social issues. O’Donnell-Allen (2011) recommends teachers not shy away from teaching such tough
texts because they provide a platform from which teachers can help students rehearse social change and participate in civil discourse. O’Donnell-Allen (2011) provides a bridge between the content-area skill of academic discourse noted by Zwiers (2008) and the goals of social justice pedagogy and Critical Literacy theory. The primary argument for teaching tough texts, even if they bring discomfort or trouble, is that they expand adolescents intellectually, teach empathy, and allow the “imaginative rehearsals” for participating in the larger world (Burke, 1968, as cited in O’Donnell-Allen, 2011, p. 19).

Most importantly, O’Donnell-Allen argues that these conversations allow students to, “engage in civil discourse to create a more socially just world” (2011, p. 19). These tough texts and conversations include numerous academic, emotional, and cultural benefits that stretch students to be stronger critical thinkers and readers. These conversations also stretch students to be more empathetic and compassionate with one another and the characters they encounter. O’Donnell-Allen (2011) hopes these tough talks will equip and empower students to engage in the civil discourse that can result in social change and social justice. Preparing students to converse academically and in a civil fashion is important not only to the content-area classroom, but these academic conversations are also important for preparing students for college and career. Consequently, the ESL classroom is a safe space in which to scaffold academic conversations about difficult topics for ELLs.

New and digital literacies. As noted by the aforementioned researchers, teachers can embrace new strategies and understandings of content-area literacy in order to improve literacy outcomes for both ELLs and native English speakers. The onset of new technologies also expands our understanding of content-area literacy to include new and
digital literacies (Gambrell & Morrow, 2015, p. 343). These literacies are required within the content-area classroom as they become new means of acquiring and demonstrating content-area knowledge. As Gambrell and Morrow (2015) acknowledge, these new literacies define the future for our students and require teachers who have evolving skills in regards to information technologies. Additionally, the new literacies that students will require for postsecondary and career success are at the forefront of what we do in the classroom. The tremendous push to integrate information technologies into curriculum and instruction cannot be ignored when designing a unit such as the following critical literacy unit. Even in a reflection of critical literacy, Linder (2006) and Luke and Woods (2009) acknowledge the need for students to have the ability to analyze and interpret the media, advertising, and other nontraditional texts read when reading the world through a critical stance. Moreover, these new literacies bring about issues of equity and access that directly impact what instructors do in the classroom. Struggling readers are often not allowed to use technology in the classroom because their offline literacy skills are low or insufficient; however, weak readers and at-risk learners can, with the help of a teacher, become experts on new technologies and instruct other students in how to utilize a new strategy or technology in the classroom. In this way, teachers can promote an environment that seeks to provide opportunities for struggling learners to become literate and leaders in new technologies (Gambrell & Morrow, 2015). Especially for ELLs, adequate access to digital literacy skills is essential if we are truly going to make our instruction equitable. Furthermore, as language develops in rich contexts and within authentic settings, the digital landscape can become a place for language development along with 21st century skill development.
Due to the blending of digital and classroom environments, Fisher and Frey (2012) note the importance of a purposeful approach to a blended learning environment. Fisher and Frey’s work is important to the goal of improved literacy because print and digital literacy are of equal importance in a blended learning environment. After noting the different options for this blended learning environment, Fisher and Frey remind readers that the tools may change rapidly, but the instructor should stay focused on teaching the functions and skills of communicating and learning. If a student understands the function, then he or she can decide what tool will best serve this function and help achieve the ultimate goal of learning and/or communicating. An example of understanding function is the skill of locating important information. If a student needs to locate important information in a digital text, what tool will she use to optimize her search? Knowing the function and skill will help students select the most effective tool for the required task. Subsequently, this powerful and strategic learner will find success across the content-area classrooms because he or she has had exposure to and practice with these functions and skills. As expected, blended learning and the skills taught in this setting are intricately tied to the goals of college and career readiness called for in the Common Core State Standards (CCSS). Furthermore, Fisher and Frey point out that issues of self-regulation may arise when giving students increased access to technology. Similarly to teaching literacy skills in order to aid in access to content area learning, self-regulating skills can be cultivated in students in order to improve their ability to learn in a technological environment and access important content area knowledge. A blended learning environment has its merits in developing digitally literate students who can
powerfully navigate traditional and nontraditional texts. Therefore, this blended learning environment is optimal for the curriculum design of this capstone.

As acknowledged in Fisher and Frey (2012), CCSS call for 21st century preparedness; however, Drew (2012) believes the standards fail to acknowledge the profound change in literacy brought forth by these 21st century developments. Not only do students need skills to navigate technologies currently used in the secondary and collegiate classroom, but students must also be prepared with skills to navigate technologies that have yet to be invented. This reality, as Drew (2012) notes, has vital implications for students’ literacy and online reading proficiency. Thus school leaders, curriculum designers, and educators need to be prepared to teach such critical and digital literacy skills. In concluding, Drew (2012) recommends that schools explore their standards to better understand how 21st century literacy is and could increasingly become a point of focus and attention. Additionally, these findings should be communicated to district and state level representatives in order to clarify what more needs to be done in regards to digital literacy and 21st century skills. Finally, full integration of digital literacy with curriculum must unfold in order to provide students with important opportunities for the development of these skills. Drew (2012) provides examples of standards states might add in order to open the possibilities for digital literacy in the CCSS. Ultimately, access to digital literacy skills of the 21st century will create citizens that can fully participate in a robust technologically driven and centered society. Access, especially for ELLs, must be a priority because the digital landscape is another authentic context for their language development. Additionally, like their native speaking peers, ELLs need time to become strategic with their digital literacy skills. No curriculum that seeks to equip students with
critical literacy skills can be built without acknowledging the importance of new and digital literacies in providing greater access to grade-level rigor and proficiency. These skills will also work to build a bridge from the ESL classroom for which this curriculum was designed and the content-area classroom where secondary ELLs must and can thrive.

Troung-White and McLean (2015) in an exploration of digital storytelling and its potential for enhancing student engagement with, “non-mainstream perspectives and self-reflection” (p. 1), found that this work required a shift in pedagogical practices beyond those embedded in a digital storytelling curriculum. This work sheds light on the appropriateness of building a critical literacy framework around a digital storytelling curriculum or curriculum project. Troung-White and McLean (2015) explore a case study of the Bridges to Understanding digital storytelling program and its goal of connecting middle and high school classes for global citizenship learning through digital storytelling (p. 2). This work of global citizenship education pairs with the work of critical literacy in the sense that it seeks to equip students with the tools necessary to live in our increasingly connected global world and to also take action to solve the world’s most concerning problems; however, global education instruction can emphasize the “other” and perpetuate the binary relationship between the other and oneself. Troung-White and McLean (2015) notes the promising evolution of digital storytelling and its ability to pair technology education with an expression of students’ lived experiences and personal narratives (p. 7). Like critical literacy, the Bridges storytelling curriculum offered significant opportunities for students to consider and plan actionable steps in pursuit of a solution to, in this circumstance, climate change. One of the most important conclusions of this case study is the way in which digital storytelling can not only provide a platform
for students to express their lived experiences, but it is also an appropriate platform for students to focus on action in pursuit of a solution to complex global problems. This study supports the use of digital storytelling as a component of a critical literacy unit seeking to empower students and inspire students to take action.

As the following critical literacy unit culminates in a digital project that promotes the development of student voice and action against social injustice, it is important to acknowledge the role of digital literacy in building a more equitable world. McKenzie (2010) cites the work of Alan November where, in a webinar for educators, he notes that empathy is the most important 21st century skill. It is this belief that anchors new and digital literacies to the development of this critical literacy unit. Empathy is essential in eliminating circumstances of social injustice and can be cultivated in the classroom through curriculum design and instruction.

Culturally Responsive Curriculum and Student Identity

Tatum (2014) builds on a decade of research into adolescents’ relationships with texts and identifies the need for further examination of adolescents’ meaningful relationships with texts. This examination must include adolescents across multiple ethnicities and academic performances. According to Tatum (2014) this work is important for the following reason: meaningful texts are often absent from the classroom curricula but are important as students, especially at the secondary level, are striving to find their identity and place in the world; curricula continues to be created without appropriate consideration of data about students’ relationships to texts; without this consideration of adolescents and meaningful texts, curricula might not be responding adequately to the multiple literacy needs of students; and classrooms are the ideal
environment for students to examine issues of larger ideological issues such as global societal issues and the improvement of the human condition. Tatum (2014) reviews his work with “textual lineages” (Tatum, 2014, p. 5) in which he traced why certain groups of students engaged with text and the history of this engagement. The goal of this work was to use the textual lineages to shape the selection of texts used in the classroom and how teachers planned their instruction. The data collection involved an investigation into the texts that were most meaningful to adolescents, pattern identification from the list of texts, and an 18-item survey administered to 1,194 students in nine high schools. This data revealed a list of texts that students found meaningful, but the description of why these texts were meaningful is the more important data because this provides implications for curriculum development and instruction. Students made different connections to text such as ethnic and gender connections, personal connections, and adolescent connections (Tatum, 2014, p. 9-10). The research also yielded a multifaceted understanding culturally responsive literacy teaching. For example, culturally responsive literacy encourages reflection and introspection about lived experiences and histories; making connections across multiple identities; to do or think differently in light of the text and new understandings; selecting texts based on more than ethnicity and gender; selecting a wide variety of texts aligned to adolescent needs rather than aligning only to standards and academic initiatives; honoring the voices and insights of adolescents; and the expansion of text selection (Tatum, 2014, p. 11). Focusing more closely on culturally responsive pedagogy and curricula, Tatum (2014) reminds teachers that the selection of texts students find meaningful can, at times, also be highly controversial and therefore require significant weighing of the costs and benefits. These controversial and heavy texts are not
the goal of the curricula, but instead, teachers should consider what problems or issues are worthy of exploration in relation to the essential questions. Here, Tatum (2014) notes the discussions around 21st-century literacy skills and new literacies have not, “influenced the widespread selection and discussion of texts in middle and high school classrooms” (p. 13). The focus on new literacies should naturally tie into the selection of texts as these new literacies often open the possibilities for diverse texts in the classroom. Responsive instruction and curricula, according to Tatum (2014), allow students to bridge their personal and classroom lives that are often in sharp contrast due to ethnicity, gender, and language. Tatum (2014) concludes by reminding readers that there is a need for culturally responsive curriculum and instruction, with his work suggesting that this responsiveness does not necessarily lead to more meaningful readings of texts. Some of these meaningful readings did not connect students to something more important or greater than the reading event. This is why it is imperative to build a sense or need for action into our work with culturally responsive texts. Tatum’s work, integrated into the work of Critical Literacy, builds powerful culturally responsive curricula that can lead to more meaningful readings of texts. As Tatum notes, “Adolescents respond positively to powerful texts in tandem with powerful literacy instruction” (2014, p. 14). This literacy instruction can begin by exploring textual lineages, discussing texts with students in a culturally responsive manner, and moving students to something meaningful beyond the reading event.

Close reading of curricular texts. When working with powerful texts, there are a myriad of instructional strategies teachers can use to promote comprehension and deeper understanding. Of these instructional techniques, the strategy of close reading is newly
popular among educators because of its presence in the CCSS. The call for close reading in the CCSS has led researchers and educators alike to share and refine techniques for drawing students close to a passage or small portion of text for the purpose of increased understanding. At the macro level, the research into close reading of texts shares the common understanding that scaffolded reading can support students in becoming proficient readers of content-area texts (Moje & Speyer, 2014). At a micro level, researchers like Moje and Speyer (2014), Lehman and Roberts (2013), and Fisher and Frey (2015) work to identify and breakdown the specific skills teachers can foster to develop the close reading skills necessary for deep understanding and learning. In relation to the work of an ESL teacher, close reading is not only a vehicle for helping students acquire greater understandings of content knowledge, but it is also an authentic context for the study of language and academic discourse. For these reasons, close reading is an instructional strategy that holds great promise for the work of the following critical literacy unit.

Fisher and Frey (2015), voicing their expertise in the area of close reading, emphasize the importance of challenging students with text-dependent questions. With these text-dependent questions, teachers can encourage students to probe the text to advance their reading rather than simply making personal connections that do not advance their understanding of the text. This connects to the work of Moje and Speyer (2014) in their recommendations for close reading that limits the reader in bringing in personal experiences that do not advance the development of skills and learning of new ideas. The work of Fisher and Frey (2015) structures close reading with the following guiding questions: What does the text say? How does the text work? What does the text
mean? What does the text inspire you to do? (Fisher & Frey, 2015, p. 5). Through these questions, the reader first obtains a literal understanding of the text and then moves toward its deeper meaning. The final question calls the student to some form of action aligned with the student’s new understanding of the text. Fisher and Frey (2015) note that teachers are inherently skilled at this step because of the intimacy with which they know the text; however, it is now time for the student to take action based on the reading of the text. This product might be a debate, presentation, further research and investigation, formal or informal writing, etc. It is this action that aligns to the work of social justice and Critical Literacy Theory (Freire, 1970). It is also this action that builds the capacity for students to become agents of change in pursuit of a more equitable world.

**Social Justice Education**

John L. Elias (2005), in a review of the theoretical and practical components of peace and justice education, cites the work of American educator John Dewey (1916) in which Dewey articulates the purpose of education as bringing about, “necessary changes in society in order to produce a society that is more democratic and violence free” (p. 62). As a means of upholding democracy, Dewey believed schools should be established around ideas of equality, respect, involvement, and collaborative work. Dewey commented,

“Education is not the only means, but it is the first means...the most deliberate means by which the values that any social group cherishes, the purposes that it wishes to realize are distributed and brought home to thought, observation, judgement and choice of the individual” (Dewey, 1966, p. 37 as cited in Elias, 2005, p. 62).
Therefore, the development of our curricula as K-12 educators is the development of this narrative, this relaying of inherent values to our students for their consideration and critical thinking. These inherent values, however, are not neutral or without bias. Elias (2005) then cites the work of Freire in examining how education can empower people to end circumstances of oppression and inequity. Translated into practice, Freire’s work requires teachers to withhold their personal opinions, biases, and ideas in order to draw out the ideas of the students. Elias (2005) then connects this work to the work of Catholic educators who have long included social justice in their curricula. Similar to the voice of Freire, Elias cites Roman Synod of Bishops (1977) who stated that education for justice will, “include a critical sense, which will lead us to reflect on the society in which we live and on its value; it will make men ready to renounce these values when they cease to promote justice for all men” (p. 64). This resembles the critical stance of Freire (1970) and the examination of values put forth by Freire’s work. Next, Elias (2005) addresses the power of education to, “help students understand, appreciate, and act” (p.66). This connects to the heart of both Dewey (1916) and Freire (1970) as the work of peace and justice education encourages students to uphold democracy, eliminate violence, and prepare citizens to take action in pursuit of justice. Elias (2005) then provides principles, objectives, and an overview of the curricular design, and methodology. The processes and methods include many commonalities with the work of Critical Literacy in that they include bringing awareness and consciousness to issues of injustice (See), decision making based on moral grounds (Judge), and taking action to move beyond bias (Act) (Elias, 2005, p. 69-70). Elias addresses the handling of controversial issues by reviewing different methods of handling conflict and controversy within peace and justice education
along with the benefits and drawbacks of each method. The ultimate conclusion is that any work of peace and justice education comes with the possibility of conflicting viewpoints and the need for teachers to be aware of their own personal bias and opinions in educating. Most relevant to the work of the following Critical literacy curriculum, Elias (2005) notes that with new subjects, such as social justice education, arises the need to decide whether they will be taught individually or as integrated into every subject. The work of Elias (2005) in illuminating the foundations of peace and justice education, gives light and understanding to the rich history and reasoning behind such work along with its inherent complexities. In a secular setting, this work might become murkier because of the lack of religious text and doctrine in assessing what should be done to end injustice; however, the ideas built into this work and described by Elias (2005) reveal commonalities in the pursuit of greater consciousness, critical thinking and decision making, and action. Each of these commonalities work to lay the foundation for the following critical literacy unit.

More pragmatically, Hackman (2005) takes the abstract idea of social justice education and reveals five components that aid teachers in utilizing a social justice pedagogical lens. As noted by the researchers above, the work of social justice education is the pursuit of greater equity and social justice. Yet, too often the idea of social justice remains an ethereal abstraction rather than a practical method for improving the circumstances of marginalized communities and individuals. Hackman first defines social justice education, writing, “social justice education encourages students to take an active role in their own education that supports teachers in creating empowering, democratic, and critical educational environments” (2005, p. 103). Hackman further clarifies that
social justice education is both a goal and a process that affirms agency in our students and empowers students through a careful examination of systems of power that bring about social inequality. It is the affirming of agency and empowerment of students that makes Hackman (2005) essential to the creation of the following critical literacy unit. After a careful examination of these systems, students can seek to improve circumstances of inequity through action in and outside of the classroom (Hackman, 2006). The tools for this work include content mastery; critical thinking and analysis of oppression; action and social change; personal reflection; and awareness of multicultural group dynamics. These practices, as the author notes, can function as starting points for teachers who are dedicated to creating classrooms that are empowering and focused on social change. Of these practices, critical thinking and personal reflection are the two most pertinent in the creation of the following unit seeking to develop a critical stance in students and an exploration of identity.

Moje (2007) explores perspectives related to language and texts within disciplinary instruction because of the potential for developing socially just subject-matter instruction and subject-matter instruction that produces social justice (p. 2). The work of Moje (2007) seeks to uncover the means to, “produce disciplinary literacy pedagogy that produces socially just subject-matter pedagogy for a wide range of youth” (Moje, 2007, p. 2). The purpose of this review is to connect disciplinary literacy to socially just subject-matter instruction. According to Moje (2007), socially just pedagogy is the pursuit of providing students with equitable opportunities to learn. This might include resources or access to academic literacy instruction and practices. Socially just pedagogy has been criticized for maintaining the status quo rather than ending culturally
dominance of one group over another. Alternatively, social justice pedagogy, teaching in order to produce social justice, requires the same equitable learning structures as social justice pedagogy, but also includes the possibility for transformation of the learner and the learner’s social and political contexts (Saunders, 2006, as cited in Moje, 2007, p. 4). This transformation is encouraged through questioning and challenging, critiquing knowledge. This critiquing knowledge is built on skills that help the reader access the text and take in information across a myriad of text types (Wade & Moje, 2000, as cited in Moje, 2007, p. 4). Because students require different pedagogical practices at different times, Moje (2007) resists prescribing social justice pedagogy or socially just pedagogy over the other. What is important is that the pedagogical practices fit the needs of the learner whether social justice or socially just pedagogy. Moje (2007) then explores culturally responsive pedagogy and the way in which the cultural knowledge taught in schools often does not recognize the cultural knowledge and values of people of color, English language learners, or students of low-income communities. Thus, culturally responsive teaching that can be thought of as a bridge between conventional content knowledge and everyday knowledge, a way in which teachers can equip students with skills for negotiating cultural and discursive communities, and as a way to prepare students to question and reshape the academic content knowledge built into the curriculum (Moje, 2007, p. 5). Next, Moje (2007) reviews the different perspectives on socially just/social justice subject-matter pedagogy including the following: social justice as access to expert subject-matter knowledge; social justice as the foregrounding of everyday knowledge; social justice as access to useable disciplinary knowledge of the ways of knowing; and social justice as access to knowledge via access to ways of
producing knowledge. The purpose of this particular section of review is to explore how teachers create and develop practices for instruction and learning based on the texts of their specific disciplines along with practices for students to critically read a myriad of texts within the disciplines. As it relates to the development of the critical literacy unit, Moje (2007) provides the link between social justice and the instruction of disciplinary language and texts. Further, Moje (2007) draws the connection between culturally responsive curricula and its importance in producing socially just content matter which is vital to the work of the critical literacy unit.

Adichie (2009) in her TED talk “The Danger of a Single story” closely examines the relationship between language, stories, and power. Adichie (2009) describes the way in which economic and social power translate to a myriad of stories to capture the lives and experiences of specific groups of people. Alternatively, a lack of power leads to incomplete stories that generate or perpetuate stereotypes and flatten the experiences of a group or individual. This incomplete story is the dangerous single story Adichie (2009) describes. The consequence of the single story is that it threatens the inherent worthiness and dignity of a person or group. K-12 curricula has long been complicit in perpetuating the single story; however, the call for culturally responsive and diverse curricula is at the forefront of educational research and dialogue. Adichie (2009) concludes this examination of a single story by reminding the viewer that stories can also be used to uplift people as much as they can, and have, been used to oppress. What is vital is that individuals reject the idea that anyone person or place has a single story rather than a myriad of stories. As it relates to the work of classroom teachers and the creation of the following curriculum, Adichie (2009) instructs in the importance of building a repertoire
of stories that represent people in their multifaceted and diverse lived experiences. This work guides not only the types of stories selected in the following unit, but also the work to equip students with an awareness of the relationship between language, stories, and power. Additionally, the work of developing alternative narratives that honor the lived experiences of all people, is integral to the work of social justice and the pursuit of a more equitable world.

Citing Chimamanda Ngozi Adichie (2009), Dodge and Crutcher (2015) explicitly connect the idea of the single story to the work of social justice in the classroom. This single story, as the authors note, is problematic in that it marginalizes, “certain people by limiting their visibility and power” (Doge & Crutcher, 2015, p. 95). Teachers are in an especially powerful position as their selection of texts can either perpetuate or disrupt the single story. Linked text sets (LTSs) are one way in which teachers can disrupt the story by offering alternative stories along with canonical school texts. The result for students, when analyzing these texts meaningfully and deeply, is a more nuanced understanding about the human condition (Doge & Crutcher, 2015, p. 95). The function of alternative stories in the following unit not only provide students with a more nuanced understanding of knowledge, values, and lived experiences, but these alternative stories also build background knowledge essential for students’ to access the target texts. The alternative texts in the following unit also seek to disrupt the hegemonic single story, promote justice, and honor the identities of students. Dodge and Crutcher (2015), in their work with LTS and LGBTQ identity curricula, aim to support teachers in building LTSs and curricula that parallel social justice goals while also addressing CCSS. Citing the work of Moje (2007), Dodge and Crutcher (2015) illustrate social justice pedagogy as that which
not only exposes students to mainstream understanding and knowledge, but also challenges students to question and reconstruct knowledge. The result of this literary review is the acknowledgment that social justice in schools works to promote critical inquiry, disruption of the status quo, a nuanced understanding of lived human experiences, and transformation/social change (p. 96). These are also the goals of Freire’s pivotal 1970 work which lays the groundwork for Critical Literacy Theory.

Critical Literacy

In the classroom, critical literacy unfolds in such a way as to empower readers to become capable assessors of authors’ intents and purposes, questioners of how texts can shape perceptions, and active examiners of social issues such as gender, race, power, and justice (Linder, 2006). This work is not only empowering for the reader, but it also helps to cultivate citizens with the ability to identify circumstances of injustice and act in an effort to form a more equitable world. Especially for those who are marginalized or disenfranchised within an educational setting, examining issues of power and social justice is critical in working towards equity. This work is therefore crucial to the work we must do with secondary ELLs, not only so we can establish curricula that empowers diverse students, but also so that we equip our students with the skills necessary to promote equity in a world fraught by social injustice. To begin this work, one must first look at the work of Paulo Freire and Critical Literacy Theory.

As noted by Morrow and Tracey (2012), Freire’s 1970 work in Pedagogy of the Oppressed plays an integral role in the development of Critical Literacy Theory. These authors describe Freire’s work in Brazilian society as illuminating the way in which inappropriate educational services kept the poor uneducated and in jobs necessary for
society to maintain its status quo (Morrow & Tracey, 2012, p. 134). In a desire to combat this inequity, Freire sought to educate the poor and create a more equitable society. From Freire’s work, other researchers have taken on the task of examining how power and politics relate to literacy learning. In further explaining the work of Critical Literacy Theory, Bloome and Talwalker (1997) write that critical literacy examines, “how written language is used to promote a particular cultural ideology and how it may inhibit the growth and maintenance of minority languages and cultures” (Morrow & Tracey, 2012, p. 134). This work not only drives students to examine who has power in a given text and what communities, ideologies, or individuals are empowered by this text, but it also encourages students to identify and understand what voices or narratives are missing or omitted from a given text. Ultimately, this work should also lead educators to assess the texts they are bringing into the classroom, what knowledge is valued and therefore taught in schools, and how school can become a more equitable environment for all learners through awareness of social injustice through the development of a critical stance.

In a comprehensive overview of critical literacy theory, pedagogy, and current challenges, Luke and Woods (2009) describe the way in which literacies impact a range of human experiences from self-expression to religious or cultural contexts. The authors expand our definition of critical literacy by acknowledging the nature of language as not neutral, but rather, a force that shapes and reshapes our understanding of the world around us (Luke & Woods, 2009, p. 9). Critical literacy models, therefore, seek to develop skilled mastery of texts in order to transform, as the authors write, “lived social relations and material conditions” (Luke & Woods, 2009, p. 10). In their research, Luke and Woods (2009) also highlight schools that have applied critical literacy to the
curriculum of English/language arts and language education, making their work pertinent to the creation of an ESL critical literacy unit. Luke and Woods (2009), like Morrow and Tracey (2012), ground their work in that of Freire (1970). Although critical literacy has evolved in significant ways since Freire’s work, the idea of reading the word and the world continues to permeate critical literacy curricula and instruction, lending itself to new methods of textual analysis and critique. This vision of reading the word and the world will be the starting point for students as they begin to develop a critical stance and understanding in the following critical literacy unit. Luke and Woods (2009) continue by illustrating how critical literacy curricula centers on an ideology critique and analysis of culture as an opportunity to oppose cultural domination and marginalization; a commitment to include marginalized cultures, groups, and individuals into the education system; and a focus on the way in which the significance of a text, ideologies, and discourse relate to and play a part in everyday society and culture. Additionally, media literacy, as called for in the Common Core State Standards (CCSS), is an essential component to critical literacy. Within the work of critical literacy, students not only challenge traditional texts of the cannon and other dominant culture texts, but they also analyze popular texts, media images, advertising, and information on the Internet (Luke & Woods, 2009). For these reasons, the following critical literacy unit will include multimedia text for students to critically analyze. Finally, Luke and Wilson conclude with a review of the way in which textual analysis is approached by those that apply critical literacy to their instruction and curriculum. Textual analysis provides teachers and students with a foundation for the genre and semantic instruction that is necessary in English/language arts instruction. Although there are differing opinions
about linguistic analysis in regards to critical literacy instruction, the purpose of this work as a means of understanding, as Luke and Woods (2009) write, “how words and grammar bid to establish relations of power between authors and readers, speakers and addresses, designers and digital text users” (p. 15). This is the work that anchors students’ understanding of language and how an author’s choices shape a version or perspective of the world. It is the focus on skilled, powerful mastery of text make critical literacy an empowering focus in the classroom and in working to end circumstances of injustice. Consequently, the critical literacy focus in curriculum and instruction has the potential empower readers to become agents of change in circumstances of inequity and social injustice. It is this possibility that makes critical literacy an appropriate lens through which curriculum and instruction of ELLs can be structured so as to establish an environment that honors the knowledge, truth, and lived experiences of the students.

Although DeVoogd and McLaughlin (2004) predates the work of Luke and Woods (2009), its practicality in articulating ways to make students more engaged in the work of critical literacy makes it more useful as a center to this section of the literature review rather than background or context building. In a look at how critical literacy expands reader response in the classroom, DeVoogd and McLaughlin (2004) begin their work by defining the critical stance as a component of the aesthetic and efferent reading continuum put forth by Rosenblatt (2002). Subsequently, DeVoogd and McLaughlin (2004) present four principles of critical literacy in an attempt to help foster critical awareness in students. As defined by DeVoogd and McLaughlin (2004), critical literacy means readers are not only deriving meaning from the text, but they are also envisioning alternative truths, readings, and perspectives on an author’s topic. Consequently, students
as critical readers examine who is and is not represented in the text and how this representation benefits some and not others. Again, the goal of Freire (1970) that students “read the world” so as to not be manipulated by the purposes of another is at the forefront of what critical literacy looks like in practice (as cited in DeVoogd & McLaughlin, 2004, p. 58).

The four principles of critical literacy as identified by DeVoogd and McLaughlin (2004) are as follows: critical literacy is concerned with power, encourages reflection, alteration, and action; critical literacy is centered on the complexity of a problem; critical literacy can be promoted by dynamic techniques that evolve from the contexts in which they are used; and critical literacy encourages the examination of multiple perspectives (p. 54-55). These principles guide our understanding of reading texts and the world with a critical stance. These authors then emphasize the importance of teachers creating a space where they can introduce reading from a critical stance and then gradually release students to reading critically independently. Combined with the democratic setting called for by Luke and Woods (2009), this critical reading can result in open-minded students who become agents of change in circumstances of inequity and injustice. After reviewing practical methods for critical literacy in the classroom such as juxtaposing texts from multiple perspectives, problem posing by raising questions that seek to facilitate a critical understanding of the subject, and examining alternative texts representing different perspectives that illuminate different truths about the topic, DeVoogd and McLaughlin (2004) conclude by articulating their hope that this article illuminates ways in which teachers can translate critical literacy theory into their practice in order to expand the possibilities for their readers and cultivate critical thinkers for life.
Picking up on the work of DeVoogd and McLaughlin (2004), Linder (2006) further builds upon the idea that examining multiple perspectives can deepen students’ comprehension of texts. This examination of perspectives requires that students question the multitude of perspectives and interpretations that arise from fiction, nonfiction, and media. At the secondary level, this work is especially important given the stages of reading development argues high school readers are prepared to unveil layers of meaning in complex texts (Chall, 1983, as cited in Cook & Cook, 2014). As such, a teacher instructing from a critical stance will, as Linder (2006) states, “challenge readers to become actively engaged with texts in order to critically analyze their origin, content, and purpose and to act upon the messages that are presented” (p. 24). Especially as it relates to reading, teachers using a critical literacy approach should seek to include multiple perspectives in the classroom readings. Linder subsequently reviews how teachers prepare lessons that allow students to explore multiple perspectives. This process involves teachers examining the reading critically for multiple viewpoints and perspectives, preparing scaffolding and support depending on students’ prior knowledge, and selecting an activity or strategy that is appropriate to the reading. The activities and strategies presented in this article include character perspective charting, mind portrait/alternative mind portrait, discussion web, and multiple perspectives web (Linder, 2006). Linder concludes by describing the ways in which a critical literacy stance has shifted his own reading, required scaffolding and support for student success, encouraged his readers to be okay with ambiguities, and voiced perspectives that may have otherwise been silenced. Critical literacy in practice, not only works to empower the marginalized and disenfranchised, but it also develops flexible readers who have the ability to interpret
a myriad of texts and explore a multitude of differing perspectives. The work of scrutinizing the perspective of a text and teasing out alternative perspectives supports the goal of critical literacy to expand reader's response to a text by envisioning alternative truths and readings of a text (DeVoogd & McLaughlin, 2004). Ultimately, identifying and exploring multiple perspectives can enrich the activities in a curriculum by creating opportunities for students to take a critical stance on the texts that they encounter.

**Conclusion**

Based on the research reviewed in this chapter, the increase of ELLs in U.S. schools presents new challenges for teachers in their curriculum design and instruction. Especially for mainstream secondary teachers, the challenges of differentiating, scaffolding, and progress monitoring further complicate the ability to provide high quality instruction to ELLs. However, with the knowledge of best practices in ELL instruction and worthy, language-rich curriculum, the achievement gap for linguistically diverse students can and will narrow. At the heart of this work is the need to reflect upon how our instructional practices and text selections can empower rather than disenfranchise learners. Social justice education and Critical Literacy Theory can help teachers begin this reflection process and illuminate ways to make the educational setting more equitable. The pursuit of critical literacy can also deepen our students’ experiences of reading in such a way as to cultivate agents of change working toward a more equitable world.

The following chapter will provide a discussion of the design of this critical literacy unit. Along with an explanation of the context and participants, Chapter Three will also provide procedural information vital to understanding the development of the
unit. Ultimately, the benefits of this critical literacy unit will be illuminated through the connections made between the learning outcomes of the unit and the literacy skills necessary to be academically successful in the mainstream classroom.
CHAPTER THREE
Methodology

Introduction

The following chapter provides an overview of the methods used in designing the following critical literacy unit. This capstone explores the question how can a critical literacy unit on exploring identity enable secondary ELLs to find voice and take action? The literature built significance for this question and curriculum in the larger dialogue and context of ELL and Critical Literacy curriculum and instruction. Chapter Three begins with the goals of the curriculum in order to anchor the discussion of contexts, participants, curriculum development process, and assessment methods. Next, I will provide an overview of the methods by which I will assess the potential effectiveness of the curriculum. Finally, I will draw conclusions about the limitations to my work and the resulting curriculum. Ultimately, this chapter will provide a foundation for the results and analysis of the curricular development, materials, and assessments presented in Chapter Four.

Curriculum Goals

The first goal of the following curriculum is to design curriculum that offers opportunities for ELLs to meet English language proficiency standards as well as engage with the academic language and skills necessary for success not only in the English as a Second Language (ESL) classroom, but also for greater success in the mainstream, content-area classroom. This curriculum design is important because, as Olsen (2010) notes, appropriate curriculum and instruction either moves ELLs along the continuum of language proficiency while they acquire content knowledge or limited access to core
content can, “relegate them [ELLs] to struggling without support to understand what is being taught in a language they have not mastered” (p. 14). This critical literacy unit seeks to provide ELLs with greater access to core content by preparing them for the academic language and skills necessary for success in the content-area classroom. Therefore, the first goal of the following unit is to design curriculum that moves ELLs along the continuum of language proficiency at the same time they acquire content knowledge and further prepare for the content-area classroom.

Additionally, this curriculum seeks to improve critical awareness for secondary, ELL readers as they learn to read and question curricular texts and the texts of the world. This questioning will empower students to construct and deconstruct their understandings of the world and systems of power within the world (Freire, 1970) so they can pursue greater equity and social justice in circumstances of oppression and inequity. As noted by DeVoogd and McLaughlin (2004), awareness and good intentions do not transform situations of inequity and injustice. The culminating project offers students an opportunity to take action and fulfill the goals set forth in the work of critical literacy education. For these reasons, the second goal of the curriculum is fostering critical awareness and empower students to take action in pursuit of social justice.

Most importantly, the third goal of the following unit is that critical literacy becomes a lens through which educators can select the texts and activities taught not only with ELLs, but also with native speakers. This curriculum works to foster greater awareness in educators of how knowledge, values, and ideas are constructed in a text in such a way that can marginalize the lived experiences of students, especially ELLs. Designing curriculum and instruction through the lens of critical literacy, teachers can
broaden the scope of their responsiveness to the lived lives and values of their students, ELLs and native speakers alike, and work to end the hegemonic, “single-story” curriculum that continues to thrive in K-12 schools.

**Context and Participants**

The ideal context for the following curriculum is a secondary ESL classroom utilizing a content-based, ESL model. A classroom of 10-15 students would provide the best opportunities for discussion and collaboration throughout the unit while also allowing for one-on-one support and instruction. The following unit is specifically designed to build foundational knowledge of academic skills and language that will benefit students as they move into mainstream content-area classes (especially mainstream English/language arts); therefore, it is beneficial if teachers of content-area classes are willing to work in collaboration with the ESL instructor to provide similar scaffolds, academic skills, and academic language as the students transition into more rigorous courses in the mainstream.

The ideal participants for this curriculum are English learners scoring a four and above on the Assessing Comprehension and Communication in English State to State for English Learners (ACCESS) test. It is best that this curriculum be used once students have moved beyond the beginning stages of language development and are in the expanding and bridging WIDA standards (levels four and five). This curriculum is especially appropriate for ELLs scoring a 4 or 5 because, if not instructed in the academic language and skills of the content-area classroom, these ELLs could be at risk of becoming Long Term English Learners (LTELS). Finally, ideal participants would have opportunities to engage with students in mainstream settings throughout the day as this
will help to develop and reinforce the academic skills and language they are learning throughout the unit.

**Curriculum Development Process**

The SIOP Model is the model utilized in the following critical literacy unit. As noted by Echevarría, Short, and Vogt (2013), curricula that meets the needs of ELLs, develops content-area knowledge and fosters academic English is lacking in U.S. schools. For this reason, the following curriculum is designed to develop English language proficiency, academic English, content-area knowledge and literacy skills. The SIOP Model, described in the literature review, has a strong, empirical research base with evidence that demonstrates positive student outcomes, and will best meet the needs of the context and participants of the following critical literacy unit (Echevarría, Short, & Vogt, 2013).

The key components of the SIOP Model will make up the foundation of the lesson plans for the following curriculum. These eight components include the following: lesson preparation with content and language objectives included; building background that connects to students prior learning and experiences; comprehensible input through adjustment of tasks and instruction; strategies that promote higher-order thinking skills; interaction to develop appropriate speaking and listening skills; practice and application that extend language learning; lesson delivery that meets the objectives and increases engagement; and review and assessment of student growth in order to adjust instruction and provide crucial feedback (Echevarría, Short, & Vogt, 2013). Additionally, the SIOP Model includes an observation protocol that assesses the fidelity of the SIOP instruction
and will be used to measure the effectiveness of the following curriculum. For these reasons, the SIOP Model is the most appropriate model for the following curriculum.

Critical literacy focus. Thematically, the unit will be based on the work of Critical Literacy Theory (Freire, 1970). The following curriculum works to empower the reader to take a critical stance in analyzing power, position, and privilege in a text. This work, as noted in the literature review, has the potential to deepen the reading experience for students through critical thinking, questioning, and examination. DeVoogd and McLaughlin (2004), argue that this critical stance also expands the reader by helping her to seek out alternative truths and readings of a given text. This work culminates in an examination of how power in a text can work to perpetuate stereotypes and promote the status quo, leaving certain people and groups marginalized in the process. At a time when our society is confronting systemic racism and other issues of inequity, the work of critical literacy must be integrated into the classroom to empower both students and teachers to make the educational landscape more equitable for all learners. Throughout this unit, students will seek to find their unique voice and be empowered as agents of social change in and outside of the classroom. Therefore, this curriculum, with SIOP as the model for instruction, will address values, identity, and power through the lens of critical literacy. It is through this work that ELLs will reach for more rigorous and authentic classroom work while also acquiring the language skills necessary for mainstream educational success.

Curriculum outline. The following curriculum will consist of four distinct segments. The first three segments include a target text, close reading, activities to foster a critical stance, an academic discussion, and quiz. The fourth segment includes the
instructions for the completing of the digital storytelling assignment. Each lesson will follow the SIOP Model using the lesson planning template found in Appendix A and the nine components of unit design described by McTighe and Wiggins (2008). These nine components can be identified in the lesson sequences.

Additionally, each segment will include a target text with opportunities for reading, writing, listening, and speaking embedded into the lesson plans and activities. Overall, the unit will include one multimedia text and two traditional texts that address values, knowledge, and power. The multimedia text will provide an opportunity for students to engage in digital literacy skills and further prepare for 21st century work. In addition to the target texts within each segment, the unit will also include trade books to build background knowledge for students as they approach the more difficult target text readings.

As students work through the assigned readings, they will learn to closely read texts while also answering questions that foster a critical stance. The questioning found in the Critical Stance Questioning Worksheet Appendix B will encourage students to identify the unique purpose and bias of an author and examine how the text contributes to or opposes narratives of power and privilege (DeVoogd & McLaughlin, 2004). This questioning will culminate in academic discussions that build students’ capacity to articulate their opinions, defend their opinions with cogent evidence, and justify their reasoning through elaboration and analysis. There will be three academic discussions, one per text, that will be assessed to measure students’ growth in academic discussion behaviors. All of the above skills are articulated in the Minnesota Common Core State
Standards for English/Language Arts (6-12) from which the content-area standards for each lesson were derived.

Subsequently, students’ critical stance will be further developed through an activity designed to help students identify multiple perspectives within a text. This activity, Mind Portrait/Alternative Mind Portrait (McLaughlin & Allen, 2002 as cited in Linder, 2006) not only helps students and teachers monitor comprehension, but it also encourages students to investigate the alternative perspectives found within an individual text. For the purpose of instructing students in Modern Language Association (MLA) formatting, this activity has been slightly modified within the following curriculum. Along with critical stance questioning, Mind Portrait/Alternative Mind Portrait will build the capacity for students to read from a critical stance.

According to the work of critical literacy, the curriculum must lead to agency and action in the pursuit of a more equitable world (DeVoogd & McLaughlin, 2004). As a means of processing their thinking and demonstrating their proficiency in the content and language objectives, students will create digital storytelling videos that give voice to narratives that are missing in our curriculum and in young adult literature. These videos will then be sent to publishing companies or authors of the student's’ choosing in an attempt to increase narratives that speak to the lived experiences of the students in the classroom or to those of marginalized communities or individuals. In doing this, students will articulate what narratives, alternative truths, and differing perspectives would honor their experiences and engage them as readers. Consequently, the culminating project will require students to work toward making the landscape of the secondary curriculum and young adult literature more equitable for students all over the country.
Sequencing. McTighe and Wiggins (2008) note that it is important to identify the long-term goals of schooling in order to develop appropriate curriculum for the high school classroom (p. 37). Subsequently, McTighe and Wiggins (2008) propose that lessons are sequenced by beginning with a problem, introducing essential questions, previewing the culminating performance task, providing direct instruction, providing practice on the basics, providing opportunities for further discussion, providing an application task, leading a whole-class discussion, providing a small-group application, revisiting the original unit hook, assigning the final performance task, and giving students opportunities to reflect on the essential question (McTighe and Wiggins, 2008, p. 39). These nine components will be utilized in sequencing the activities of the following critical literacy unit so as to provide the most meaningful sequence of learning for teachers implementing the unit.

Materials. The following curriculum requires students have access to technology that will allow them to complete the digital storytelling assignment. Teachers will need the target texts and trade books along with all ancillary materials found the following appendices. Although many of the activities could be done without access to technology, an interactive whiteboard, projector, and/or a document camera would make implementation easier. Finally, the teacher will need a classroom that can accommodate the need for pairing, small group, and large group discussion.

Assessment

Ongoing assessment is vital for the growth and development of both ELLs and their English proficient peers; however, it is of the greatest importance that assessment in an ESL classroom is equitable in providing opportunities for ELLs to demonstrate what
they know using procedures that are appropriate to the unique learner (Sieg, 2013, p. 290). Furthermore, equitable assessment (EA) can make it possible for teachers to make adjustments to their instruction and methods based on the results of formative assessment results (Suskie, 2000, as cited in Siegel, 2013, p. 290). One way to measure EA is by using the “McCes” model (Siegel, 2007; Siegel et. al., 2008) which includes the following criteria: matching the learning goals and language of instruction; be comprehensible for English learners, both linguistically and culturally; challenge students to think about difficult ideas; elicit student understanding; and scaffold the use of language to support student learning (Siegel, 2007; Siegel et al., 2008, as cited in Siegel, 2013, p. 302). The three formative quizzes will include assessments for both content and language that are structured to reflect the “McCes” principles.

**Rubrics.** Another way in which to provide students with equitable assessments is through the use of rubrics. Rubrics can be especially effective in supporting ELLs in their learning because they make expectations clear and can become a tool for future learning. There are two rubrics included in the following curriculum documents. The first is the Academic Discussion Worksheet and Rubric handout in Appendix B which makes the expectations of the academic discussion behaviors clear and concrete. This rubric will be utilized three times throughout the unit with the first two uses being formative for students and the third a summative assessment of the student’s academic discussion proficiency. Finally, a rubric will be utilized for the Digital Storytelling Assignment. This rubric will be summative, but the expectations for the project are clearly stated on the rubric and introduced to students in both the first lesson of the unit and the final two lessons within the unit.
Evaluating Curriculum Effectiveness

Although the following curriculum will not be implemented during its design, the SIOP Model was originally designed to gauge effective instruction of ELLs. Assessment of the curriculum will, therefore, be completed in two parts. The first assessment will utilize the following components of the SIOP Protocol: Preparation: content objectives, language objectives, content concepts, and meaningful activities; Comprehensible input: variety of techniques; and Assessment: assessment of student comprehension and learning (Echevarría, Vogt, & Short, 2013, p. 294-296). The observation rubrics can be found in Appendix F. Within the final SIOP Model component of assessment, I will not only use the language of the SIOP Model rubric, but I will also use the principles of equitable assessment as articulated in the “McCes” model (Siegel, 2007; Siegel et. al., 2008). These principles include matching the learning goals and language of instruction; making the assessment both linguistically and culturally comprehensible for English learners; challenging students to think about difficult ideas; eliciting student understanding; and scaffolding the use of language to support student learning (Siegel, 2007; Siegel et al., 2008, as cited in Siegel, 2013, p. 302). Each of the aforementioned components will help me to predict the effectiveness of the curriculum without having implemented the curriculum with students. This evaluation will also help to frame the discussion within Chapter Five in regards to how effectively the curriculum answers the research question how can a critical literacy unit on exploring identity enable secondary ELLs to find voice and take action?

Limitations
The most effective measure of a curriculum’s effectiveness is in implementation and evaluation of student learning. Therefore, the greatest limitation to the following curriculum is that it has not yet been implemented and revised. Another limitation to the following curriculum is that critical literacy and a critical stance are fostered through organic exploration of texts with students. The prescribed learning objectives and activities were designed to be flexible and to foster an organic learning environment for students; however, the selected objectives and activities are based on state standards and are also influenced by my personal bias, experiences, and knowledge. For these reasons, the need to align assignments to clear learning objectives and state standards can limit the amount of organic learning and discovery that occurs within critical literacy learning. Although the following curriculum attempts to create room for student learning beyond what is anticipated or expected by any given objective or activity, the limitations of prescribing the outcomes of any discussion or activity would be troublesome.

Another limitation to the following curriculum is in the logistics of secondary schedules and credits. Secondary schedules are often dictated by the need for students to acquire a certain number of core and elective credits; however, ELLs are required to take ESL which often accounts for an elective credit. This requirement for certain credits can then impact what core classes ELLs can take while still in ESL. Likewise, the language proficiencies of ELLs at any given site might not fit the recommendations suggested in the context and participants section of this chapter. While Echevarría, Short, and Vogt (2013) recommend using the same language objectives for students at different language proficiencies, teachers may need to adjust scaffolds for classes with a broader range of language proficiency than that described above.
Finally, human error is a limitation of the following critical literacy unit. Human error is significant to the development of the following critical literacy unit because I am not only designing formal curriculum for the first time, but I am also in my fifth year of teaching. This inexperience in curricular design and teaching limits the quality and potential of my work. Further, moving from knowledge of the SIOP Model, effective instruction of ELLs, the tenets of Critical Literacy Theory, and social justice education to the design of the following curriculum requires significant expertise in making research practical and pragmatic. Further, human error can account for lack of fidelity to research in the process of curriculum design. Ultimately, human error is a significant limitation to the following curriculum.

Conclusion

Throughout this chapter, I have articulated the curriculum goal, curriculum development process, context and participants, and other major components of the following critical literacy unit. This curriculum will provide a meaningful context for ELLs to acquire language, content, and be empowered to find voice through agency. Subsequently, the methods by which the goals and curriculum will be achieved have been identified. Finally, the limitations of the capstone are reviewed to establish the parameters for the benefits and drawbacks of the resulting curriculum. In the following chapter, I provide an analysis of the curriculum design, materials, and assessments. Also, I explore the potential impact the curriculum will have on student learning. In presenting the resulting curriculum, I will also reflect on what was learned through the design and development of the curriculum. Finally, I will discuss the potential for the curriculum by conjecturing about the difficulties and successes of implementation.
CHAPTER FOUR

Results

Introduction

In Chapter One, I described my experience of trying to provide high quality instruction to high needs students as a young and inexperienced educator. Chapter Two provided the current research on effective instruction of ELLs along with the pertinent research related to Critical Literacy Theory and the design of the curriculum. The research reveals the importance providing opportunities for ELLs to become critical thinkers and readers through scaffolded experiences embedded into worthy curriculum. Next, Chapter Three outlined the development of curriculum that allows secondary ELLs the opportunity to explore their identity, develop a critical stance while reading, and take action toward equity and social justice. Chapter Three also identified the ideal context, participants, materials, and considerations in planning the curriculum.

Here, Chapter Four presents the curriculum designed in answering the question how can a critical literacy unit on identity enable secondary ELLs to find voice and take action? First, I will address the goals of the curriculum and the extent to which the curriculum materials have achieved these goals. Next, for teachers intending to implement the curriculum, I note brief considerations for context and participants based on the learnings realized in the curriculum development process. Additionally, Chapter 4 will provide examples of the feature characteristics of the curriculum including the critical literacy focus, curriculum outline, sequencing, and materials. Finally, Chapter Four will conclude in an assessment of the curriculum’s effectiveness using components of the SIOP Model rubric for teacher effectiveness and the “McCes” features of equitable
assessment (Siegel, 2013). Ultimately, Chapter Four will provide context for the conclusions and learnings presented in Chapter Five.

Reflection on Curriculum Goals

The first goal of the following unit is to design curriculum that allows ELLs to improve their language proficiency as well as acquire content knowledge. Additionally, this curriculum seeks to improve critical awareness for secondary, ELL readers as they learn to read and question curricular texts and the texts of the world. Along with critical awareness is the goal of equipping students to be agents of change in pursuit of social justice. The third goal of the curriculum is that critical literacy becomes a lens through which educators can select the texts and activities of the classroom. By designing curriculum and instruction through the lens of critical literacy, teachers can broaden the scope of their responsiveness to the lived lives and values of their students.

As it relates to the goal of moving secondary ELLs along the continuum of language proficiency while also helping students to acquire content-area knowledge and skills, the following curriculum sufficiently meets this goal. Both language and content objectives are provided in each lesson as a means of grounding the classroom work in state language and content standards. Through the activities of Critical Stance Questioning (DeVoogd & McLaughlin, 2004) and Mind Portrait/Alternative Mind Portrait (McLaughlin & Allen, 2002) the curriculum provides acceptable opportunities to achieve the goal of fostering a critical stance in secondary ELLs. However, there are many other varied activities that have not been included in the following curriculum that can also support students in developing a critical stance. For this reason, the second goal of the curriculum is acceptably met. Finally, the third goal of the curriculum is that this
unit encourages teachers to use critical literacy as a lens through which they design their curriculum and instruction in order to be more culturally responsive and equitable to the learners before them. The curricular materials provided here and in the appendices demonstrate ways to foster a critical stance in learners, but they do not provide insight into whether educators will become more critically aware themselves. This third goal of the curriculum is therefore not measurable, but it is more fully discussed in the conclusions drawn in Chapter Five.

Context and Participants

Before utilizing the following lesson plans, it is important to note that service for ELLs looks different at every site. Depending on the needs of your students and your site, you may not have the flexibility that I have in working with a large group of early advanced to advanced ELLs. Teachers with a larger range of ELLs in their classroom may still be able to use the following materials to serve the needs of their students with modifications. Although I believe ELLs scoring a three or below on the WIDA ACCESS assessment could access many of these activities with differentiation and support, the basic language development needs of ELLs approaching a level three might require different lessons than those found in the appendices of this capstone. However, I would recommend these teachers glean the importance of providing strong curriculum grounded in the skills necessary for ELLs to have success in the content-area classroom. Secondly, I would encourage teachers of ELLs scoring below a three to use the ideas of critical literacy to guide their selection of texts and activities in the classroom. As students work to become proficient enough in English to engage in these activities, it is important that we, as educators, are also working from a critical stance when selecting the texts we use.
in the classroom. As noted by Freire (1970), the texts we teach relay inherent values. It is our responsibility as educators to move away from the “single story” and provide students with an opportunity to see their own lived experiences and values represented in the texts of the curriculum as much as they need to be witness to the lives and values of others.

**Curriculum Development Results**

**SIOP Model.** The SIOP Model provided a framework for the teaching of content, developing language skills, and the fostering of academic English. As this unit seeks to provide a worthy context within which students can develop their English and academic literacy skills, the SIOP Model was an appropriate and effective choice. To begin, the model explicitly supports teachers in identifying their content and language standards and objectives, adapting content to the unique levels of their students, integrating both content assignments and language practice into the lesson sequence, selecting focus vocabulary, and adjusting techniques so as to provide comprehensible input to students. In regards to preparation, the lesson templates offered by the SIOP Model support teachers in designing effective lessons for ELLs. For example, below is the first lesson of this critical literacy unit. The template I have used is a slightly modified version of Echevarría, Short, and Vogt (2013) SIOP Lesson Plan Template 1. The modifications I made did not alter the content of the lesson plan elements, but simply made the electronic use of the template more accessible to me. What one can see is that the template provided by Echevarría, Short, and Vogt (2013) explicitly requires teachers to identify both content and language objectives from the identified English Language Development standards and state content standards.
Lesson 1: Developing a Critical Stance

SIOP® adapted from Making Content Comprehensible for English Learners The SIOP® Model (Echevarría, Short, & Vogt, 2013)

| WIDA English Language Development Standard 2: English language learners communicate information, ideas, and concepts necessary for academic success in the content area of Language Arts. |
| MN CCSS English/Language Arts: 9.4.10.10 By the end of grade 9, read and comprehend literature and other texts including stories, dramas, and poems, in the grades 9–10 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. |

**Content Objective(s):**
Students will be able to...
- identify what their cultures value.
- identify and explain the characteristics of a critical reader.
- provide examples of the texts that make up our world.

**Language Objective(s):**
Students will be able to...
- describe their cultural values using multiple complex sentences.
- define the characteristics of a critical reader using descriptive adjectives.
- describe the different texts that make up our world using complex sentences.

The SIOP Model as the instructional model of choice is the only empirically validated ELL instructional model and also provides any teacher choosing its template to ground their instructional activities in the standards and content and language objectives.

Furthermore, this instructional model also supports teachers in selecting appropriate features of the lesson that align with SIOP features. For example, Template 1 (Echevarría, Short, & Vogt, 2013, 297) provides a simplified checklist of SIOP features as seen in the following example from Lesson 1 of the critical literacy unit.
SIOP FEATURES

<table>
<thead>
<tr>
<th>PREPARATION</th>
<th>SCAFFOLDING</th>
<th>GROUP OPTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐ Adaptation of content</td>
<td>☐ Modeling</td>
<td>☐ Whole class</td>
</tr>
<tr>
<td>☐ Links to background</td>
<td>☐ Guided practice</td>
<td>☐ Small groups</td>
</tr>
<tr>
<td>☐ Links to past learning</td>
<td>☐ Independent practice</td>
<td>☐ Partners</td>
</tr>
<tr>
<td>☐ Strategies incorporated</td>
<td>☐ Comprehensible input</td>
<td>☐ Independent</td>
</tr>
<tr>
<td>INTEGRATION OF PROCESSES</td>
<td>APPLICATION</td>
<td>ASSESSMENT</td>
</tr>
<tr>
<td>☐ Reading</td>
<td>☐ Hands-on</td>
<td>☐ Individual</td>
</tr>
<tr>
<td>☐ Writing</td>
<td>☐ Meaningful</td>
<td>☐ Group</td>
</tr>
<tr>
<td>☐ Speaking</td>
<td>☐ Linked to objectives</td>
<td>☐ Written</td>
</tr>
<tr>
<td>☐ Listening</td>
<td>☐ Promotes engagement</td>
<td>☐ Oral</td>
</tr>
</tbody>
</table>

Teachers new to using the SIOP Model can use this checklist to assure that the lesson is prepared to meet the needs of the ELLs in the classroom. Each of these elements is described in great detail and with examples in the text *Making Content Comprehensible for English Language Learners* by Echevarría, Short, and Vogt (2013). This resource has been invaluable to me as I work to implement SIOP Model lessons in my classroom and in the design of this critical literacy unit. My recommendation to teachers wishing to implement these lessons with great fidelity to the SIOP Model, is to purchase the text to expand upon the ideas presented in these lesson plans and activities. Further, having a mentor teacher or academic coach observe your instruction and utilize the SIOP Model rubric for teacher effectiveness can further foster your ability to implement SIOP Model instruction with fidelity.

**Critical literacy focus.** The critical literacy focus of the curriculum centers the work of students around the worthy exploration of identity, values, and developing a critical stance while reading. This work also allows teachers the opportunity to deconstruct the texts read in the classroom for their use of power, privilege, and position.
leading to reflection on the cultural responsiveness of curricular texts. At the same time, the work of developing readers’ critical stance requires first that readers have a strong literal understanding of the text. The following curriculum offers opportunities for students to develop a literal understanding of the text through the act of close reading, but this strategy functions to draw students close to a small portion of text to develop content and language knowledge. There are other reading instructional strategies vital for the reading development of students at the expanding and bridging levels of language proficiency. These instructional strategies have not been included in the following unit because the focus is on developing a critical stance after a literal understanding has been established. For critical literacy to be an effective focus for a unit, significant structures must be in place to assure students have a literal understanding of the text and can then move into critical analysis. While this unit provides close reading as an opportunity for students to work through a text’s literal meaning, other reading instructional strategies would be required to assure students are ready to move into critical analysis and questioning.

Characteristics of the curriculum. The curricular materials begin with the SIOP Model template Appendix A. Using a modified version of this template, the lesson plans for the following unit identify the English language standards and state content standards, content and language objectives, key vocabulary, supplementary materials, features of SIOP Model planning and instruction, and a description of the lesson sequence. Each lesson sequence includes a warm up and two to three major lesson activities or segments, and a closing activity. Within the lesson segments, I have included opportunities for
gradual release of responsibility along with a variety of different student groupings. An example of the lesson sequence can be seen in the figure below.

**Lesson Sequence:**

**I. Warm Up**

Use the following questions to help students reflect on the characteristics and values of their cultures.

1. What do you value (care about)?
2. What does your family value?
3. What does your culture value?
4. What do you feel is special about your culture?
5. How would you describe your culture to others?
6. What does learning look like in your culture?
7. What is important to know to be powerful or smart in your culture?

Share warm up responses using an academic register:

Sentence Starter: From my perspective, (answer to a warm up question).

Sentence Starter: I believe (answer to a warm up question).

**II. Introduce the Problem and Essential Questions and Preview Culminating Project**

What does my culture value?

What does knowledge look like in my culture?

What knowledge is valued in my culture?

What values are **represented** in what we read in school?

Why are some cultural values not **represented** in what we read in school?

*Introduce key vocabulary word represent and the past tense represented. Use word families to provide students with multiple ways to use the word as they work through the unit.*
Preview the culminating project by briefly describing the Digital Storytelling assignment and reviewing the rubric.

III. Critical Reading Direct Instruction and Guided Practice

Direct instruction:
Define critical reading for students and provide examples.

Guided Practice:
Introduce the Critical Reading Poster assignment and have students help to generate ideas about what a critical reader does and texts we read when “reading the world” Freire (1970).

Guided Practice:
Group students into teams of 4 to complete their own posters. When groups are done, students should stay with their group and gallery walk to view the other posters.

IV. Closing Activity

Independent Practice:
After the gallery walk, students should return to their seats and complete the following reflection.

Frame: A critical reader (characteristic of a critical reader) because (give a reason).

Frame: A critical reader can read (type of text), (type of text), and (type of text).

Return to the objective and have students rate their perceived proficiency of the learning target. Use finger rubrics 1-4 (1-not yet, 2-I need more practice, 3-I’m getting it, and 4-I mastered the learning target) to measure students’ understanding.

Additionally, ideas for framed responses are included to support teachers in fostering academic English discourse in the instruction of each lesson.

The next major characteristic of the curriculum is the organization of the lessons around their target texts. The first three lessons, segment one, relate to the short film *The Fantastic Flying Books of Mr. Morris Lessmore* by William Joyce and Brandon Oldenburg. These lessons are followed by ancillary materials such as the close reading protocol worksheet and assessment materials. The assessment materials follow the
principles of Equitable Assessment (EA) as articulated in the “McCes” model (Siegel, 2007; Siegel et. al., 2008) and also include a rubric for the scoring of student performance in the academic discussion activity. Segment two of the curriculum includes the lessons for the target text “This is What it Means to Say Phoenix, Arizona” by Sherman Alexie. Again, the ancillary and assessment materials follow these lessons. Next, the lessons for target text three, segment three of the curriculum, *A Raisin in the Sun* by Lorraine Hansberry, are included with ancillary and assessment materials. The last major segment of the curricular materials include lesson plans for the cumulative digital storytelling project along with ancillary and assessment materials.

Along with the target texts for segments two and three, a list of trade books is provided to help build the background knowledge of students in relation to Native American history and the Civil Rights Movement of the 1950’s and 1960’s. These trade books are not comprehensive, but do include a variety of readings at lower lexiles in order to foster students’ background knowledge and prepare them for the target text.

In an attempt to integrate students’ close reading with the development of a critical stance, the first close reading protocol modified from Lehman and Roberts (2015) is utilized in the first segment of the texts only and then replaced by the Fisher and Frey (2015) close reading protocol. This not only exposes students two different methods for close reading that they might encounter in the content-area classroom, but it also allows students to move closer to an integration of the close reading protocol with the kinds of questions a critical reader uses to guide his or her critical reading of a text. Segments two and three of the curriculum include the modified Fisher and Frey (2015) method for close reading and critical stance questioning (DeVoogd & McLaughlin, 2004).
As recommended by Crawford and Zwiers (2009), opportunities for ELLs to engage in meaningful academic discussions are provided in segments one through three of the following curriculum. Preparation and a guide for the academic discussion is provided in the figure below.

**Academic Discussion Worksheet and Rubric**

**Directions:**
Use your Close Reading Protocol Worksheet and Critical Stance Questioning Worksheet to prepare your ideas for discussion.

<table>
<thead>
<tr>
<th>Discussion Questions</th>
<th>My Response</th>
<th>Type of Academic Discussion Behavior</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. What does the short film <em>The Fantastic Flying Books of Mr. Morris Lessmore</em> teach or reveal to viewers?</td>
<td>2. Write your answer to the question here. <em>hint...use step 3 from your close reading worksheet to answer this.</em></td>
<td>Voicing an idea or opinion.</td>
</tr>
<tr>
<td>1. Select 1 question from the critical stance worksheet and write it here.</td>
<td>2. Write your answer to the question here.</td>
<td>Voicing an idea or opinion.</td>
</tr>
<tr>
<td>1. Write a question you have for the group here.</td>
<td>2. Think of your answer to this question and write it here.</td>
<td>Propelling the conversation with a question.</td>
</tr>
</tbody>
</table>

*Sentence Starter: From my perspective, ___.*
1. How does the short film *The Fantastic Flying Books of Mr. Morris Lessmore* relate to the essential problem of the unit?

2. Write your answer here.

Making connections.

Sentence starter:
I can see how ___ connects to ___.

Although this guide is not comprehensive in the types of behaviors included in an academic discussion, it is my belief that these are the foundational behaviors that will prepare students for the discussions of a content-area classroom. Other behaviors not included, but also important, include asking for clarification and building from the ideas of others. The academic discussions included in each segment help students to voice their opinions in a manner that prepares them for the cumulative project and meets the goal of the research question in that it enables secondary ELLs in finding voice.

Another feature of the curriculum that supports the critical literacy work of the students is their work to develop a critical stance is that of the Mind Portrait/Alternative Mind Portrait activity (McLaughlin & Allen, 2002). This activity is modified to support ELLs in learning to use Modern Language Association (MLA) formatting when citing sources. In this way, students can achieve the content standard of identifying and analyzing multiple perspectives in a text while also developing their facility of the English language in formal academic writing. The figure below demonstrates the modification of adding MLA citation to the work of Mind Portrait/Alternative Mind Portrait (McLaughlin & Allen 2002).

**Mind Portrait/Alternative Mind Portrait Worksheet-Lesson 5**

*Modified from (McLaughlin & Allen, 2002)*
**Directions:**
Victor and Thomas represent two perspectives within the text. Select an important moment in the text and describe what each character is thinking. Use evidence to support your ideas.

**Pre-Writing:**
1. Select an important moment or situation between Victor and Thomas. Use the passage to complete the table below.

<table>
<thead>
<tr>
<th>Collect evidence from the text related to what <strong>Victor</strong> is thinking or feeling.</th>
<th>Collect evidence from the text that describes what <strong>Thomas</strong> is thinking or feeling.</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Quote” (page number).</td>
<td>“Quote” (page number).</td>
</tr>
<tr>
<td>“Quote” (page number).</td>
<td>“Quote” (page number).</td>
</tr>
<tr>
<td>“Quote” (page number).</td>
<td>“Quote” (page number).</td>
</tr>
</tbody>
</table>

The final product of the curriculum fulfills the agency and action of the initial research question. While beginning to integrate digital literacy into the classroom, this project is not comprehensive in preparing students for the digital literacy skills required in the content-area classrooms nor the 21st century workplace. However, this project does allow students the opportunity to find voice and work toward more inclusive and expansive texts in young adult literature and K-12 curriculum. The effectiveness of such a product can only be partially predicted because the result of students’ agency cannot be known. It is possible for publishers and authors to feel compelled by the stories and lived experiences articulated in this project. The goal of such work is that students can see their advocacy enacting real change in the world.

The characteristics of the curriculum as outlined in Chapter Three and discussed here in Chapter Four work to support ELLs in exploring identity, finding voice, and
taking action. In achieving the aforementioned curricular goals, the materials and curriculum do move students along the language proficiency continuum while they also acquire content knowledge in the subject of English/language arts. Further, the Critical Stance Questioning (DeVoogd & McLaughlin, 2004) and Mind Portrait/Alternative Mind Portrait activity (McLaughlin & Allen, 2002) foster a critical stance in readers and promote critical awareness of the way in which values, identity, knowledge, and power are constructed in the texts we read. The third goal of the curriculum, helping educators to select texts and design curriculum through the lens of critical literacy, will be explored in Chapter Five.

Effectiveness of the Curriculum

The best assessment of any curriculum is in implementation, reflection, and revision. The benefit of the SIOP Model for instruction is the observation rubrics provided in the protocol (Echevarría, Vogt, & Short, 2000, 2004, 2008, 2013). These rubrics help to gauge the effectiveness of instruction under the SIOP Model. In Chapter Three, I noted the limitations for this curriculum including the obvious limitation of not implementing the unit for the purpose of revising the materials to better serve the needs of students and teachers utilizing this critical literacy curriculum. However, it is possible to assess these curricular materials with components from the SIOP Model rubric. Additionally, the assessment materials can be evaluated using the “McCes” principles for equitable assessment (Siegel, 2013). The following section will assess first the curricular materials in light of the identified SIOP Model rubric components. Next, I will assess the assessment materials using the “McCes” principles. These evaluations will then allow for a more complete reflection of the unit's effectiveness in answering my research question.
how can a critical literacy unit on exploring identity enable secondary ELLs to find voice and take action?

**SIOP Model components.** The three components of the SIOP Model rubric for effective instruction Appendix F with which I will be measuring the effectiveness of the unit are as follows: Preparation: content objectives, language objectives, content concepts, and meaningful activities; Comprehensible input: variety of techniques; and Assessment: assessment of student comprehension and learning (Echevarría, Vogt, & Short, 2013, p. 294-296). Although many other components of the SIOP Model rubric for effective instruction have merit in the assessment of these curricular materials, not all components relating to the SIOP Model have been included. Many of the identified components for the SIOP Model would be more appropriately assessed while teachers use this curriculum with their students. As noted by Echevarría, Short, and Vogt (2013), “...in real life, you may not want to give scores on each feature, especially as teachers are learning to implement the model” (p. 49). It is also not necessary to assess all of the features noted in the SIOP Model based on the level of ELLs in the classroom or the needs of the particular teacher.

To begin, I would argue that by using the SIOP Model lesson template the content and language objectives of the unit are highly evident in the following lesson plans. The objectives are also clearly defined and in student friendly language and using the verbs suggested by Echevarría, Short, and Vogt (2013). In order for these objectives to be highly effective in the implementation of the following critical literacy unit, it is important for teachers to display and review these objectives with their students. Each lesson plan also ends in a review of the lesson’s content and language objectives followed
by a self-assessment students complete to reveal students’ self-perception of their achievement of the objectives. Therefore, the content and language objectives receive an overall score of 4 out of 4, or highly evident, for the following curricular materials.

In regards to the content concepts of the students for whom these lesson plans were written, it is difficult to assess that the concepts are or are not evident in the design of the curricular materials. As ELLs come from a variety of different backgrounds and educational experiences, it is not possible to assess the appropriateness of the concepts for the potential students experiencing these lessons other than by assessing the grade-level or age-level appropriateness of the content. For teachers wishing to assess the content concepts for their specific students, the concepts addressed in this unit include the values about knowledge in American culture as relayed in the short film *The Fantastic Flying Books of Mr. Morris Lessmore* and the short story “This is What it Means to Say Phoenix, Arizona”. The short story also addresses Native American culture and traditions. The play *A Raisin in the Sun* addresses issues of racism in the Civil Rights Era. In regards to the grade or age appropriateness of these topics, each of these topics is addressed in other course standards and content at the secondary level. In focusing on the age appropriateness of the materials, it is my belief that these lessons would score between somewhat evident and highly evident. The short story “This is What it Means to Say Phoenix, Arizona” includes occasional profanity and controversial topics such as abuse and alcoholism. Though these are also topics addressed in other content area classrooms, the age-appropriateness of this content is best assessed by the parents of the students. For these reasons, it is my belief that an explanation of the importance of the short story to the work of critical literacy and learning is relayed to parents along with a
request for permission. Overall, the content concepts receive a score of 3 out of 4 on the SIOP Model rubric.

The final component to the preparation category of the SIOP Model rubric is the measure of meaningful activities. As illustrated in the lesson sequencing, diverse activities such as close viewing, close reading, writing activities, identifying character’s differing perspectives, academic discussion and discourse, and digital storytelling provide a foundation of meaningful activities in the following critical literacy unit. Although in implementation, these activities will be more meaningful to some students over others, the plethora of different activities embedded into these lessons provide diverse opportunities for students to engage in the work of critical literacy. It is important to note, the measure of meaningful activities is truly not possible without knowing one’s particular students well. Teachers desiring to offer meaningful activities to their students must first deeply understand each student’s wants, needs, and goals. The curricular materials would be stronger if they included strategies or activities for teachers to, within the realm of critical literacy, assess or survey their students to determine what would be the most meaningful activities for their work in the unit. Consequently, the assessment of meaningful activities for the following critical literacy unit receives a 2, somewhat evident, out of 4.

The next category for assessment of the following critical literacy unit is that of comprehensible input. Within comprehensible input, an assessor using the SIOP Model rubric would assess speech, clear explanation of academic tasks, and a variety of techniques used to make content and concepts clear. In the preparation of these lessons, it is possible to assess the variety of techniques used to make the content and language
instruction clear and accessible to all students. The lesson plans include opportunities for teachers to model through the gradual release of responsibility instructional technique. Additional modeling is present in each of the focus activities and the academic discussions. As suggested by Crawford and Zwiers (2009), visuals were used in the academic discussions in order to support students in conversing in extended discourse in an academic register. Within the digital storytelling project, hands-on activities and demonstrations provide students with clear directions to making their own videos. The curricular materials could be stronger if they included examples of explicit use of gestures and body language to help teachers in relaying the content of certain lessons. As a result, the materials warrant a 3 out of 4 in regards to comprehensible input.

Finally, the SIOP Model rubric identifies review and assessment as an important component in measuring teacher effectiveness. In regards to assessment of student comprehension and learning, formative assessments are embedded into each lesson with the assignments completed and structured reporting out opportunities for students. However, these formative assessments are not followed by next-steps in regards to reteaching ideas or strategies. Overall, this curriculum could be stronger if it included ideas for differentiating based on possible responses during formative assessment (either on assignments or when students share responses orally or in writing). The summative assessments after each target text do provide valuable information in regards to the students’ proficiency of the learning objectives (both content and language).

“McCes” criteria for equitable assessment. In regards to EA, these assessments follow each of the outlined best practices for assessment that benefit ELLs in model of EA assessments (Siegel, 2007; Siegel et. al., 2008). Furthermore, the assessments ask
students to demonstrate their critical thinking and stance in regards to the readings we have completed which meets the “McCes” Model recommendation that assessments challenges students with complex and difficult thinking. Additionally, these assessments elicit student understanding by scaffolding opportunities for students to demonstrate both content and language learning. The final component of the EA assessments is the scaffolding of the use of language to support student learning. An example of this scaffolding can be seen in the example from assessment 1 below. The summative assessments also scaffold the use of language to support students in demonstrating content knowledge while developing language skills.

Directions: Answer the following questions with a claim, reason, and example.

11. What do Mr. Morris and his books teach us about the value of books in American culture?

I (believe/contend) __________________________________________________________

___________ because __________________________________________________________

___________. For example, ____________________________________________________

___________________________________________________________________________.

Additionally, the rubrics for the academic discussion and final digital storytelling assignment provide students with clear and concrete expectations for proficiency making these more equitable for ELLs. One complication with creating this curriculum for ELL students is that the language experiences and proficiencies of their parents are often diverse. For this reason, I believe the rubrics provided in this curriculum are a strong starting point, but could be improved through further student and parent input.

Additionally, it might be beneficial for teachers to consider translating rubric materials in
order to best relay to parents the proficiency, growth, and development of their student(s).
For all of the above reasons, assessments within this unit, both formative and summative, are best assessed as a 3 of 4 because they align closely to the “McCes” principles; however, the assessments could be stronger if the curriculum provided ideas for reteaching after formative assessment data has been collected, if the rubrics were “all encompassing,” and if the rubrics communicated expectations clearly for parents with less proficiency with English.

Consequently, the benefits and merits of the curriculum outweigh the components needing improvement. The SIOP Model is empirically based and rooted in the features and characteristics of strong instruction in content and language. This curriculum reaches for the highly evident rating on the SIOP Model rubric, but falls short in areas that could be improved through the implementation and refinement of the activities presented in this curriculum. Further, the assessments of this unit could be improved through implementation of the curriculum and more strategic alignment of assessments to the unique participants and context of the classroom.

Conclusion

In this chapter, considerations for context and participants were reviewed. The most important consideration for teachers to note as they pursue implementing the following critical literacy unit is that the unit will be most effective if strategically tailored to the needs and circumstances of the students sitting before them. Chapter Four continued by providing exemplars and discussion of the elements of the curriculum development process first planned in Chapter Three. These elements included the SIOP Model as the model for instruction, critical literacy as the thematic focus of the unit, and
then the specifics of the curriculum’s characteristics. The discussion of these elements not only reveals how the research of the literature review took practical form in the design of the curriculum, but the discussion of these elements also outline how my personal experience as an educator shapes the following curricular materials. Finally, Chapter Four assessed the curriculum’s effectiveness using components of the SIOP Model rubric for teacher effectiveness and the “McCes” principles for equitable assessment. The final chapter will provide an opportunity to return to and reflect upon the research question how can a critical literacy unit on exploring identity enable secondary ELLs to find voice and take action? It is in Chapter Five that teachers can see the capstone as a component of the larger work of critical literacy and the literacy development of ELLs.
CHAPTER FIVE

Conclusions

Introduction

This capstone explored the question how can a critical literacy unit on exploring identity enable secondary ELLs to find voice and take action? The following chapter will delve into the learnings and outcomes of developing the curriculum outlined in Chapter Three and assessed in Chapter Four. Here, in Chapter Five, I will share my professional learnings from the curriculum development process. Next, I will revisit the literature and highlight the literature most pertinent to the development of the curriculum and to answering the research question. I will share new understandings of the literature in addition to ideas for future research and study. Also, I will review the limitations of the curriculum along with reflections on how teachers implementing the curriculum might overcome these limitations. Subsequently, I will share the implications for teachers, administrators, and policy makers in developing secondary curricula for ELLs. Finally, I will conclude with my personal insights and learnings from the completion of the critical literacy unit.

Professional Learnings

DeVoogd and McLaughlin (2004), in a discussion of critical literacy in the classroom, quote Spanish poet Antonio Machado, who said, “Caminante, no hay camino, Se hace el camino al andar”-- “Traveler, there is no road. The road is made as you walk” (1982, p. 142, as cited in DeVoogd & McLaughlin, 2004, p. 16). When I read this during my graduate Critical Literacy course, I did not understand what Machado meant. After building this critical literacy unit and reflecting on the experiences that led to the creation
of this unit, I realize what Machado meant. When it comes to designing strong, equitable curriculum for secondary ELLs, there is no one road down which we should travel. This realization was, at first, disappointing because my goal was to build something that I could hand to my former, first-year teacher self as research-based, appropriate curriculum to develop language proficiency while also engaging students in worthy assignments. But any curriculum that is too prescribed runs the risk of being too narrow to be meaningful and engaging for students. Likewise, even if new teachers are provided strong curriculum, the students before them might require significant changes to such curriculum in order for it to be culturally responsive, engaging, or accessible.

Most importantly, however, is that Machado was also correct in noting that we make the road as we walk it. Even more significant than the strongest curriculum we can build for secondary ELLs, is the goal of equipping educators with a vision for equitable and worthy curriculum design and instruction not only for ELLs but for all students. In paving the road of the follow critical literacy unit, I have learned that the most important aspect of this work is not a perfectly aligned objective or assignment, but rather the essential work of this curriculum is in inspiring teachers to use critical literacy as the lens through which they design curriculum and instruction. This learning relates to the third goal of the curriculum which I did not originally realize was a goal of this work but became clear to me as I reflected on the purpose of this work in the K-12 setting. What our ELLs truly require are educators with the courage and wisdom to move beyond the hegemonic “single story” and pursue a more culturally responsive and equitable learning environment for their students regardless of the challenges along the way.
In the development of the lessons for this unit, I discovered that it is truly possible to teach language in the rich context of worthy readings. Although I was familiar with close reading as an instructional strategy that brings students closer to content and the study of language, I did not realize how many authentic opportunities exist for teaching language within the texts of our classrooms. Had I, as a young educator, utilized a strategy such as the close reading protocols of Lehman and Roberts (2015) or Fisher and Frey (2015), I would have been able to scaffold rich reading experiences that fostered content-area knowledge and language development. Scaffolding techniques such as close reading can bring teachers a step closer to making the classroom a more accessible place for secondary ELLs to continue the global language and literacy development described by Rigg and Allen (1989).

A final major learning from the development of this curriculum is the importance of leaving flexibility in a curriculum for students to explore the texts and learnings from a critical stance. There is an important balance between framing responses to support students in articulating their ideas and allowing students to generate responses not restricted by our own preconceptions about what they should be gleaning from the material. Especially as I crafted the sentence starters and frames for this unit, I discovered that my particular point of view and ideas about what was most important within a given reading were difficult to put aside. The language I provided already biased students to certain types of understandings and responses. The problem then becomes how do we support ELLs in acquiring English while also promoting their own critical reading of a text that is not biased by our language support? Although framing responses helps students to learn the conventions of the English language and syntax, it is also important
to lift frames, allowing students unstructured time for writing, speaking, reflecting, and clarifying their ideas. Finding a balance in the curriculum to foster independent, critical thinking is as important as carefully structuring language support. Consequently, if we are aware of our own language bias, we can better foster the critical thinking, critical stance, and language development of our students.

Revisiting the Literature

As I look back to the literature that framed this curriculum development project, I have come to three major conclusions. Best practice for ELLs as it is put forth in the SIOP Method is simply best practice for scaffolding rich reading, writing, listening, and speaking activities for all students. Echevarría, Short, and Vogt (2013) articulated the way in which the SIOP Model is empirically validated and supportive of ELLs in achieving rigorous content and language objectives while at the same time not an impediment to native English speakers receiving the same instruction. Moving through the lesson plans made it clear to me that the SIOP Model features assist teachers in scaffolding learning for all students. These features are diverse and varied enough to allow teachers to assess the needs of their students, ELL and native speakers alike, and to implement the most appropriate scaffolds for student success. As a next step for this research, I would recommend ESL teachers and content-area teachers collaborate to strategically align the use of SIOP Model lessons so that ELLs moving through their content-area classrooms will find success with strategies and scaffolds with which they have already had exposure. Further, if this work between ESL and content-area teachers were to unfold, a strategic plan for lifting scaffolds for ELL students could be designed and implemented. The implications for this work include greater success for ELL
students in the content-area classrooms, but also greater readiness for redesignation of ELL students. Further, this work also has implications for greater access to learning for struggling native speaking students.

Additionally, the lesson design of the curriculum reinforced the similarities between close reading practice and the fostering and development of a critical stance within students. Both questions posed by Fisher and Frey (2015) and the questions that promote a critical stance by DeVoogd and McLaughlin (2004) work well in combination as we build skills within our readers to do more critical thinking while they read for meaning and greater understanding. The close reading that has become rebranded after the creation and adoption of the Common Core State Standards is not a new instructional strategy. However, in many ways, when implemented in the context of a critical literacy unit, this instructional strategy can do more than support students in studying content, text, and language within just the selected passage. Close reading, when paired with questions that promote a critical stance, can function to dually support students in reading the word and the world as called for by Freire (1970). Critical stance questioning adds a layer of analysis to close reading that makes readers agents of power in the classroom and in the world. Future research into the relationship between close reading and reading from a critical stance could seek to understand how these strategies, in combination, lead to the promotion of social justice in and outside of the classroom.

Finally, the pursuit of equity and social justice within the work of critical literacy holds exciting promise for the education of our largest growing population of students in the U.S. As seen in the literature and in the development of this curriculum project, literacy and language development is global and can be fostered through the scaffolding
of worthy content learning experiences and strategic language instruction. As Adichie (2009) warned, the single story “flattens” our world and threatens the inherent dignity of humans. The world is rich with diverse stories that are worthy of our time, instruction, and attention in the classroom. Especially because what we teach is already laden with values, teachers must be critically aware of what values are being taught and what values are omitted; this work is especially important because it has implications not only for the success of our ELLs but for all students. Adichie (2009) calls viewers to seek out these stories as a means of revealing the dignity of human beings. In revisiting this work after the development of the curriculum, I can see the importance of expanding the narratives available in K-12 curricula. Teachers, administrators, curriculum designers and publishers must work together to form a strategic plan for this work. Future research must, as also noted by Tatum (2014), continue to study the relationship between adolescents and the texts that they read--further seeking to understand the meaningful relationships that are created and the way in which our selection of texts honors the lived experiences of our students and communities.

Limitations to the Curriculum

As noted in Chapter 3, one of the most significant limits to the curriculum is that it has not been implemented. Any teacher who has worked with curriculum designed by an outside party knows just how much must be tailored and revised to meet the needs of their students. In light of the themes and topics of this curriculum, it is imperative that teachers do modify texts and assignments in order to be as responsive to the needs of their students as possible.
Although not predicted in Chapter Three, another limitation to the curriculum that arose as I built the lessons was that of the quality of the assessments. Because the assessments focus on the content and language objectives of the critical literacy lessons, they are not comprehensive in regards to assessing students’ full understanding of each text. For example, the assessments test a surface understanding of the texts for their literal meanings. These assessments then focus greatly on student’s proficiency in analyzing the text from a critical stance. These assessments leave out a myriad of important qualities of the texts students could analyze such as the use of film techniques, figurative language, diction, and other text features. Despite leaving these elements out of the assessments, it is my belief that these assessments will provide teachers with a greater understanding of how their students are reading from a critical stance.

A third limitation identified in Chapter Three is that of secondary schedules. The context for which this curriculum was designed fits my current setting and student profiles. School-to-school, ELL service is varied and diverse because student needs are varied and diverse. A limitation to this work is that it is designed with a small class size and ELLs at a relatively similar level of language ability. For these reasons, teachers with a different context or significantly different population might struggle with certain components of these lessons. That being said, it is possible for teachers to select activities within these lessons they feel would be appropriate for their context and participants.

A final limitation introduced in Chapter Three is that of human error. My interpretation of the research led to the development of the lessons and activities. It is possible that my interpretation of the research neglected important components that should be included in the lesson sequence or activities. My recommendation is that
teachers seeking to use this curriculum spend time with the literature in order to build their own background knowledge of Critical Literacy Theory and effective instruction of ELLs.

**Implications for Education**

English language learners come to us from a variety of educational and personal experiences that inform their work in our schools. No one curriculum will meet all of the needs of these diverse learners, but the work of critical literacy has the power to greatly influence our educational system for the better. Curriculum and instruction must shift to demonstrate what we know to be true of language and content knowledge development. Curriculum and instruction must also shift to honor the diversity of our classrooms and our world. This work and the work of this critical literacy unit have four major implications for educators, administrators, policy makers, and students.

To begin, this curriculum works to establish new ways for teachers to make the classroom more equitable and to foster a critical stance in students that will make the world more equitable and just. However, if the work of critical literacy is left to one unit in an ESL classroom, there is little hope that this more equitable world will unfold. This curriculum demonstrates how critical literacy activities can be implemented with a variety of texts in order to equip students with the ability to assess power, position, and privilege within a text. Further, this curriculum reveals ways in which critical literacy activities can promote social justice through the empowerment of students to take action. All together, these activities also support ELLs in acquiring important content-area skills. Therefore, the implications for educators are that they begin to use a critical stance within the design of their own curriculum and instruction, that they use empirically validated
models like SIOP Model to aid ELLs and all students in pursuing worthy learning, and that they align the work of the ESL classroom with that of the content-area classroom so as to support ELLs in their transition from sheltered support to the mainstream, content-area classroom.

As the work of critical literacy and culturally responsive teaching continues to unfold, administrators will need to provide opportunities for curriculum development within the work of PLC’s and to also provide professional development that further supports teachers in using validated instructional choices to meet the needs of all learners. This work will also require setting school-wide goals that identify the importance of culturally responsive pedagogy. With a school-wide vision that directs teachers to tackle the complexities of critical literacy in the classroom, teachers will feel more supported and free to pursue this work.

In regards to policy makers, this curriculum provides unique implications. To begin, policymakers will need to move toward protecting classrooms from narrow, standardized assessments. As seen in this unit, assessing the critical stance of a student cannot be done with a multiple choice assessment alone. Assessment of worthy learning can often be time and energy intensive. However, protecting teachers from the pressure of teaching to the test will open avenues for richer opportunities for learning. Likewise, it is up to policymakers to support the use of texts in the classroom that move beyond the cannon in order to honor the lived experiences of our students and communities. The standards that have been adopted and the texts that have been approved are laden with inherent values that honor a very specific type of student, lifestyle, and culture. This curriculum project reveals the importance of broadening the work we do, so that we
might include narratives not traditionally welcomed in our K-12 schools. It will be the responsibility of policymakers to protect classrooms from narrow, standardized tests and to approve more culturally responsive curriculum.

Finally, this work has important implications for students. There are many voices in K-12 education calling for career and college readiness; yet, there are few voices calling for students to not only pursue college and career success, but to also promote a world that is more just and equitable. Where are the standards that help us to identify the importance of ending inequalities and discrimination? Where are the standards that guide our work in developing students who set their own compass for what is morally just and what is unethical? Secondary students are prepared to tackle important and worthy social topics, but they will not do so if the curriculum is thin and instructional expectations narrow. The work of this curriculum defines new parameters for learning, especially for secondary ELLs. This unit will require students to not only analyze the power, privilege, and position promoted in a text, but it will also ask students to take action and become agents of change in our world. The implications for students within this curriculum are that they begin the work of flexing their ever-evolving sense of justice in preparation for the work that must be done to honor the dignity of humans in our world.

Where Do We Go From Here?

When I started this work, I just wanted to create something to offer teachers who felt the inherent worthiness of their students’ stories and the exciting potential of their students’ abilities, but lacked, as I did as a new teacher, the resources and experience to provide what their student’s needed. I wanted to place something worthy in the hands of these overworked and overwhelmed teachers. But, in many ways, I have found myself
back at the beginning of this journey with a very different answer than I predicted I would have.

With this curriculum, I invite teachers to journey with me into worthy stories, assignments, and curriculum for ELLs. My work is not perfect, but my work is evolving and getting better. I am learning that strong instructional models for ELLs really do promote high quality instruction not only in the ESL classroom, but across the content-area classrooms as well. I am willing to look, with critical eyes, at the way my curriculum and instruction empowers some and marginalizes others. For me, the next step is using this curriculum to further develop my own critical stance.

Additionally, this curriculum is an invitation to reach out on behalf of our secondary ELLs to support their work in the rich contexts of their content-area classrooms. As I become a stronger curriculum writer and teacher, another next step will be to partner with teachers desiring better outcomes for their ELLs. As I work through these materials in my own classroom, I need to open the door and invite teachers in to see the benefits of the SIOP Model for all learners and the potential for these strategies to increase student learning in their own classrooms.

Finally, in returning to the heart of this work, it is important to advocate for social justice when we are witness to injustice. The K-12 setting is not an equitable atmosphere for secondary ELLs. The texts and language of the K-12 setting tend to promote the “single story” and marginalize the values of diverse people and experiences. Language is power and we use this power to frame our thoughts, our experiences, to tell our stories, and to make our inherent worthiness and dignity known to this world. ELLs have the rich experience of framing their lives with multiple languages; In essence, their language
skills should make them very powerful. With appropriate instruction and worthy curriculum, their new content-knowledge and language skills will develop. The result of this is the potential to have far greater power in this world. Therefore, it is important that we equip ELLs with a sense of agency and a responsibility for advocacy. My most exciting next step is to foster this agency and advocacy with my own students.

Conclusion

This curriculum project has helped me identify ways that teachers can design strong curriculum and instruction to provide high quality instruction to high needs students. As more teachers feel equipped to serve high needs students, new teachers might find themselves less likely to inherit classes they are not yet prepared to tackle. Further, there will be stronger models of instruction from which these young teachers can learn and grow.

K-12 curriculum has, for a long time, focused on the single story. In searching for the myriad of stories and perspectives that make up our lived experiences, we are doing the important work of revealing the inherent worthiness and dignity of ourselves and others. The work of critical literacy can, in fact, help educators to respond to the important call for culturally responsive curricula. What is more, critical literacy can equip students with the skills to dissect the single story for the way it perpetuates systems of injustice. In all courses, stories and texts frame our human experiences. They have the power to help us understand who we are and the context in which we living out our lives.

Most importantly, the stories and texts we read in school have the ability to build our capacity for empathy and understanding and to create a more equitable world. For these reasons, critical literacy has the potential to become the lens through which we can
design our curriculum in order to honor the lived experiences of our students, and promote social justice. This work, as illustrated in the curriculum, can begin with our secondary ELLs by enabling them to find their unique voices and take action to end injustice.

The only thing I can assure teachers wishing to implement this unit is that this curriculum is not a well-established road down which you will walk your students. Instead, this curriculum functions more like an invitation to walk with me into the unknown territory of critical literacy for secondary ELLs. I would encourage you to consider inviting your students on this journey with us as they are certainly capable and ready to read the world and the word with fresh, inquisitive eyes. They will teach you far more than you might expect as you invite them to explore power, position, and privilege, to seek out truth, to witness lived experiences that honor or challenge their own, to oppose the hegemony of the “single story,” and to find, within their hearts, greater room for empathy and understanding. These opportunities are my greatest hope for you and your students.
APPENDIX A

SIOP Lesson Plan Template
Lesson 1: Title of Lesson

SIOP® adapted from Making Content Comprehensible for English Learners The SIOP® Model
(Echevarría, Short, & Vogt, 2013)

<table>
<thead>
<tr>
<th>WIDA English Language Development Standard 2:</th>
<th>MN CCSS English/Language Arts:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Content Objective(s):</td>
<td>Language Objective(s):</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Key Vocabulary:</th>
<th>Materials:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SIOP FEATURES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PREPARATION</strong></td>
</tr>
<tr>
<td>☐ Adaptation of content</td>
</tr>
<tr>
<td>☐ Links to background</td>
</tr>
<tr>
<td>☐ Links to past learning</td>
</tr>
<tr>
<td>☐ Strategies incorporated</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>INTEGRATION OF PROCESSES</strong></th>
<th><strong>APPLICATION</strong></th>
<th><strong>ASSESSMENT</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>☐ Reading</td>
<td>☐ Hands-on</td>
<td>☐ Individual</td>
</tr>
<tr>
<td>☐ Writing</td>
<td>☐ Meaningful</td>
<td>☐ Group</td>
</tr>
<tr>
<td>☐ Speaking</td>
<td>☐ Linked to objectives</td>
<td>☐ Written</td>
</tr>
<tr>
<td>☐ Listening</td>
<td>☐ Promotes engagement</td>
<td>☐ Oral</td>
</tr>
</tbody>
</table>

**Lesson Sequence:**

---
APPENDIX B

Lessons 1-3 and Handouts
Lesson 1: Developing a Critical Stance
SIOP® adapted from Making Content Comprehensible for English Learners The SIOP® Model
(Echevarría, Short, & Vogt, 2013)

<table>
<thead>
<tr>
<th>WIDA English Language Development Standard 2: English language learners communicate information, ideas, and concepts necessary for academic success in the content area of Language Arts.</th>
<th>MN CCSS English/Language Arts: 9.4.10.10 By the end of grade 9, read and comprehend literature and other texts including stories, dramas, and poems, in the grades 9–10 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.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Content Objective(s): Students will be able to...</td>
<td>Language Objective(s): Students will be able to...</td>
</tr>
<tr>
<td>identify what their cultures value.</td>
<td>describe their cultural values using multiple complex sentences.</td>
</tr>
<tr>
<td>identify and explain the characteristics of a critical reader.</td>
<td>define the characteristics of a critical reader using descriptive adjectives.</td>
</tr>
<tr>
<td>provide examples of the texts that make up our world.</td>
<td>describe the different texts that make up our world using complex sentences.</td>
</tr>
</tbody>
</table>

**Key Vocabulary:**
General Academic Vocabulary: value(s), culture, critical, and represent.

Domain Specific Vocabulary: characteristics, close reading, curricular, critical reading, and status quo.

**Materials:**
Computer, projector, poster paper, markers/colored pencils/crayons, copies of the Digital Storytelling Assignment and Rubric handout, and copies of the Critical Reading and Reading the World Posters handout.
Lesson Sequence:

I. Warm Up

Use the following questions to help students reflect on the characteristics and values of their cultures.

1. What do you value (care about)?
2. What does your family value?
3. What does your culture value?
4. What do you feel is special about your culture?
5. How would you describe your culture to others?
6. What does learning look like in your culture?
7. What is important to know to be powerful or smart in your culture?

Share warm up responses using an academic register:

Sentence Starter: From my perspective, (answer to a warm up question).

Sentence Starter: I believe (answer to a warm up question).

II. Introduce the Problem and Essential Questions and Preview Culminating Project

What does my culture value?
What does knowledge look like in my culture?

What knowledge is valued in my culture?

What values are represented in what we read in school?

Why are some cultural values not represented in what we read in school?

Preview the culminating project by briefly describing the Digital Storytelling Assignment and reviewing the rubric.

III. Critical Reading Direct Instruction and Guided Practice

Direct instruction:
Define critical reading for students and provide examples.

Guided Practice:
Introduce the Critical Reading Poster Assignment and have students help to generate ideas about what a critical reader does and texts we read when “reading the world” Freire (1970).

Guided Practice:
Group students into teams of 4 to complete their own posters. When groups are done, students should stay with their group and gallery walk to view the other posters.

IV. Closing Activity

Independent Practice:
After the gallery walk, students should return to their seats and complete the following reflection.

Frame: A critical reader (characteristic of a critical reader) because (give a reason).

Frame: A critical reader can read (type of text), (type of text), and (type of text).
*Review parallel structure here.*

Return to the objective and have students rate their perceived proficiency of the learning target. Use finger rubrics 1-4 (1-not yet, 2-I need more practice, 3-I’m getting it, and 4-I mastered the learning target) to measure students’ understanding.
Digital Storytelling Assignment and Rubric

**Essential Problem:**
Young adult literature and the stories included in what we read at school often do not represent or honor lived experiences outside of the status quo.

**Directions:**
While practicing the skill of reading from a critical stance, you identified perspectives and stories that were missing from the texts we viewed and read.

Now, you will create an iMovie to share with your peers and a larger audience (a department at our school, the school board, an author, a publishing company) explaining a narrative or value from your life that you would like to see in or what we read in school.

**Step 1:**
Complete the following concept map to brainstorm ideas for your project.

Next, place a checkmark ✓ next to the values, experiences, or stories that you feel are either absent or not told enough in young adult literature or what we read in school.

Are you ready to select one? Which value, experience, or story will you include in your digital storytelling assignment and why? Use the frame provided below.

*Frame:* The (value, experience, story) I want to include is describe the value, experience, or story here because give a reason and give a second reason.
Step 2:

Write a draft of what you will include in your iMovie. This response should include the following:

Your statement from step 1 identifying your value, experience or story and why it is important to include this value, experience, or story in young adult literature or school curricula.

A description of your value, experience, or story. For this, be sure to use descriptive adjectives and complex sentences.

Provide examples that defend your reasons for why this value, experience, or story is important.

A conclusion reminding your audience of why it is important to add this narrative to the stories that are told in young adult literature or school curricula.

Next, write your response. Below is a frame to support you while writing. If you would like to write without the frame, that is okay. Be sure you use the checklist above when you are done writing!

Frame:

The **(value/experience/story)** I want to include in **(young adult literature or school curricula)** is **identify the value, experience, or story here** because **reason 1** and **reason 2**.

To begin, describe your value, experience, or story using descriptive adjectives and complex sentences. This **(value/experience/story)** is important to include in **(young adult literature/school curricula)** because **reason 1**. For example, give an example of why this **value/experience/story** is important. Additionally, **(value/experience/story)** is important to include in **(young adult literature/school curricula)** because **reason 2**. To
illustrate, give an example of why this value/experience/story is important.
Consequently, restate topic sentence.

Write your response on a blank piece of paper or the back of this handout.

Congrats! Now, use the checklist to make sure you have included everything you need for step 2.

**Step 3:**
Now it is time to make a plan for your movie. Below are frames for you to plan what images, music, and text to include in your iMovie.

You must include at least 5 pictures and 2 songs/pieces of music to receive a score of proficient on this assignment.

Use the following chart below to make a plan for your iMovie.

<table>
<thead>
<tr>
<th>Image:</th>
<th>Music:</th>
<th>Text:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Now it’s time to create your iMovie! Use your plan above to complete your digital story. When you are done, check the rubric to make sure you’ve included all components necessary for full credit.
## Digital Storytelling Rubric

<table>
<thead>
<tr>
<th>Mastery</th>
<th>Content:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>- Student identified an underrepresented or missing value, experience, or story from his or her life.</td>
</tr>
<tr>
<td></td>
<td>- Student described the story using clear and deliberate details.</td>
</tr>
<tr>
<td></td>
<td>- Student provided 2 or more reasons and examples of why this value, experience, or story should be included in young adult literature or school curricula.</td>
</tr>
<tr>
<td></td>
<td>- Student included at least 8 images and 3 unique pieces of music in the presentation.</td>
</tr>
<tr>
<td></td>
<td>- The presentation ended in a conclusion restating the student’s identified value, experience or story using precise synonyms.</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Language:</td>
</tr>
<tr>
<td></td>
<td>- Student used unique, descriptive adjectives</td>
</tr>
<tr>
<td></td>
<td>- Student used multiple, complex sentences</td>
</tr>
<tr>
<td></td>
<td>- Grammar and mechanics are correct.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Proficient</th>
<th>Content:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>- Student identified an underrepresented or missing value, experience, or story from his or her life.</td>
</tr>
<tr>
<td></td>
<td>- Student described the story using details.</td>
</tr>
<tr>
<td></td>
<td>- Student provided 2 reasons and examples of why this value, experience, or story should be included in young adult literature or school curricula.</td>
</tr>
<tr>
<td></td>
<td>- Student included at least 5 images and 2 pieces of music in the presentation.</td>
</tr>
<tr>
<td></td>
<td>- The presentation ended in a conclusion restating the student’s identified value, experience or story.</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Language:</td>
</tr>
<tr>
<td></td>
<td>- Student used adjectives</td>
</tr>
<tr>
<td></td>
<td>- Student used mostly complex sentences</td>
</tr>
<tr>
<td></td>
<td>- Grammar and mechanics are mostly correct.</td>
</tr>
</tbody>
</table>

| Approaching proficiency                      | Missing one or two elements from proficient.                             |

| Does not meet expectations                  | Missing three or more elements from proficient.                          |
Critical Reading and Reading the World Posters

Directions:
In a small group, please complete a poster describing the characteristics of a critical reader and the different texts we can read in the world. Please design your poster using the example below.

Step 1:
In your group, create a list of the habits and behaviors of a critical reader.

<table>
<thead>
<tr>
<th>A critical reader…</th>
<th>When reading the world, we read…</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>1.</td>
</tr>
<tr>
<td>2.</td>
<td>2.</td>
</tr>
<tr>
<td>3.</td>
<td>3.</td>
</tr>
<tr>
<td>4.</td>
<td>4.</td>
</tr>
<tr>
<td>5.</td>
<td>5.</td>
</tr>
</tbody>
</table>

Step 2:
Create your poster using the following example to guide you.

<table>
<thead>
<tr>
<th>A Critical reader…</th>
<th>When we read the world, we read…</th>
</tr>
</thead>
<tbody>
<tr>
<td>![Head Silhouette]</td>
<td>![Glasses]</td>
</tr>
</tbody>
</table>
Lesson 2: Close Critical Reading

SIOP® adapted from Making Content Comprehensible for English Learners The SIOP® Model (Echevarría, Short, & Vogt, 2013)

| WIDA English Language Development Standard 2: English language learners communicate information, ideas, and concepts necessary for academic success in the content area of Language Arts. | MN CCSS English/Language Arts: 9.4.1.1 **Cite strong** and thorough **textual evidence** to support analysis of what the text says explicitly as well as inferences drawn from the text.

9.4.2.2 **Determine a theme or central idea of a text** and **analyze in detail** its development over the course of the text, including **how it emerges and is shaped and refined by specific details**; provide an objective summary of the text. |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Content Objective(s):</strong> Students will be able to...</td>
<td><strong>Language Objective(s):</strong> Students will be able to...</td>
</tr>
<tr>
<td>find and collect key details that help a director develop theme in a short film.</td>
<td>write key details from a short film using participial phrases and parallel structure.</td>
</tr>
<tr>
<td>determine the theme of a short film.</td>
<td>write a theme statement using technical and abstract content-area language.</td>
</tr>
</tbody>
</table>

**Key Vocabulary:**

General Academic Vocabulary: analyze, categories, observation,

Domain Specific Vocabulary: participle, parallel structure, theme, character, setting, plot, conflict, resolution,

**Materials:**

Computer, projector, short film *The Fantastic Flying Books of Mr. Morris Lessmore* by William Joyce and Brandon Oldenburg, a whiteboard and markers, and copies of the Close Reading Protocol Worksheet.
Lesson Sequence:

I. Warm Up

Have students respond to the following question:

1. What are three characteristics of a critical reader?
2. What kinds of texts can we read when we are “reading the world”?

Share warm up responses in an academic register:

Frame: A critical reader (characteristic of a critical reader), (characteristic of a critical reader), and (characteristic of a critical reader).

Frame: We can read (type of text), (type of text), and (type of text) when we read the world.

II. Critical Viewing Direct Instruction, Guided Practice, and Independent Practice (Step 1)

Direct Instruction

Teach students the close reading protocol using the Close Reading Protocol Worksheet. Begin by modeling step 1 using the first two minutes of The Fantastic Flying books of Mr. Morris Lessmore

Step 1 requires students to take notes of what they see, hear, and notice about the film.

After modeling, review participle phrases with students by circling the participle phrase in two of your observations. Have students circle these with you.

Next, underline an observation that uses parallel structure.
Guided Practice

View 3 more minutes of the film and then return to step 1 having students help to complete a few more observations.

Ask students to circle their participle phrase.

Ask students to underline their parallel structure.

Independent/Partner Practice

View the remainder of the film encouraging students to make observations and write these observations down. The teacher can continue modeling this process at the whiteboard, so students can refer to your observations as they write their own.

After the viewing, ask students to share two observations with their elbow partners.

Next, ask students to find three more observations to annotate by circling the subject and underlining the predicate.

Have students share their responses with the class using an academic register:

Sentence Starter: I noticed (observation from step 1).

Sentence Starter: I observed (observation from step 1).

Complete a second viewing of the film adding observations to the close reading protocol worksheet.

III. Critical Viewing Direct Instruction and Guided Practice (Step 2)

Direct Instruction

Generate categories for the observations found while viewing the short film. Examples include setting, characters, conflicts, music, color, directing techniques. Teacher will model color coding observations based on identified categories. In step 2, the teacher will rewrite the observations in the new categories. All observations do not need to be rewritten in step 2.

Guided Practice

Students will use color to group observations from step 1 and then write observations in groups in step 2 of the close reading protocol. All observations do not need to be rewritten in step 2.

Have students share their responses in an academic register:
Frame: While viewing, I noticed (observation from step 1), (observation from step 1), and (observation from step 1). I grouped these observations under the category of (group or category from step 2).

IV. Critical Viewing Direct Instruction, Guided Practice, and Independent Practice (Step 3)

Direct Instruction
The final step of the close reading protocol is to identify a new learning based on the observations and categories identified in steps 1 and 2. Typically, this new learning is similar to a theme statement as it identifies what the reader or viewer has learned through exposure to the groups or categories of step 2. Use the following frame to model writing a theme statement with the information collected in steps 1 and 2.

Frame: In the short film *The Fantastic Flying Books of Mr. Morris Lessmore*, (group or category from step 2) reveals (explanation of what the group or category reveals about the lesson or meaning of the story).

*Teaching theme statements prior to this lesson is beneficial as step 3 is similar to a theme statement. Connecting to this prior learning will help students in crafting this new learning or understanding.

Guided Practice
Have students help to craft a second statement of learning. Use the same frame and select a new category for this statement. Ask students, “What does (category) help us see or understand?

Independent/Partner Practice
Have students work with their elbow partners to craft statements for step 3. Students can work with the same category or simply use their elbow partner for support as they write their own statements with unique categories.

When students are done, have them practice sharing the statement of learning with their partner.

Have students share their responses in an academic register:

Frame: We believe the short film *The Fantastic Flying Books of Mr. Morris Lessmore*, (group or category from step 2) reveals (explanation of what the group or category reveals about the lesson or meaning of the story).

V. Closing Activity
Collect the close reading protocol worksheet from students in order to assess their participle phrases, use of parallel structure, observations, groupings, and new understandings.

Return to the objective and have students rate their perceived proficiency of the learning target. Use finger rubrics 1-4 (1-not yet, 2-I need more practice, 3-I’m getting it, and 4-I mastered the learning target) to measure students’ understanding.
**Close Reading Protocol Worksheet**
*Protocol adapted from *Falling in Love with Close Reading* (Lehman & Roberts, 2015)*

**Directions:**
Complete the following close reading worksheet while watching the short film *The Fantastic Flying Books of Mr. Morris Lessmore* by William Joyce and Brandon Oldenburg. For step one, write your observations using participles phrases and parallel structure.

<table>
<thead>
<tr>
<th><strong>Step 1:</strong> What do you notice?</th>
<th>Example: The bicycling boy flies through the air.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Step 2:</strong> Next, take your observations from above and group them into like-categories.</td>
<td>Example Categories: Characters, conflict, resolution, music, etc.</td>
</tr>
<tr>
<td><strong>Step 3:</strong> What do the categories reveal about the meaning of the film?</td>
<td>Example: In the short film <em>The Fantastic Flying Books of Mr. Morris Lessmore</em>, the colors reveal that a life without reading is colorless and dull. Frame: In the short film <em>The Fantastic Flying Books of Mr. Morris Lessmore</em>, (group or category from step 2) reveal(s) (explanation of what the group or category reveals about the lesson or meaning of the story).</td>
</tr>
</tbody>
</table>
**Lesson 3: Critical Stance Questioning & Academic Conversations**

SIOP® adapted from *Making Content Comprehensible for English Learners The SIOP® Model* (Echevarría, Short, & Vogt, 2013)

| WIDA English Language Development Standard 2: English language learners communicate information, ideas, and concepts necessary for academic success in the content area of Language Arts. | MN CCSS English/Language Arts: 9.4.10.10 By the end of grade 9, read and comprehend literature and other texts including stories, dramas, and poems, in the grades 9–10 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 CCSS English/Language Arts: 9.9.1.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, including those by and about Minnesota American Indians, building on others’ ideas and expressing their own clearly and persuasively. |

<table>
<thead>
<tr>
<th>Content Objective(s): Students will be able to…</th>
<th>Language Objective(s): Students will be able to…</th>
</tr>
</thead>
<tbody>
<tr>
<td>determine missing or alternative viewpoints in a short film.</td>
<td>describe multiple and missing perspectives in a short film using an organized expression of ideas.</td>
</tr>
<tr>
<td>analyze a short film using a critical stance.</td>
<td>defend a position on what is missing or absent from a short film using an organized expression of ideas and an academic register.</td>
</tr>
<tr>
<td>participate in an academic discussion.</td>
<td>listen for the argument and evidence of peers in order to respond thoughtfully in agreement or disagreement.</td>
</tr>
</tbody>
</table>
Key Vocabulary:
General Academic: absent, discounted, alternate, and moderator.
Domain Specific Vocabulary: academic discussion, and academic register.

Materials:
Computer, projector, copies of the Critical Stance Questioning Worksheet, copies of the Academic Discussion Worksheet and Rubric, and copies of Quiz 1.

<table>
<thead>
<tr>
<th>SIOP FEATURES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PREPARATION</strong></td>
</tr>
<tr>
<td>☐ Adaptation of content</td>
</tr>
<tr>
<td>☐ Links to background</td>
</tr>
<tr>
<td>☐ Links to past learning</td>
</tr>
<tr>
<td>☐ Strategies incorporated</td>
</tr>
</tbody>
</table>

| **INTEGRATION OF PROCESSES** | **APPLICATION** | **ASSESSMENT** |
| ☐ Reading | ☐ Hands-on | ☐ Individual |
| ☐ Writing | ☐ Meaningful | ☐ Group |
| ☐ Speaking | ☐ Linked to objectives | ☐ Written |
| ☐ Listening | ☐ Promotes engagement | ☐ Oral |

Lesson Sequence:

I. Warm Up

Use the warm up as an opportunity to check for understanding of the short film *The Fantastic Flying Books of Mr. Morris Lessmore*.

Directions for students: Using complete sentences, please answer the following questions.

1. Where is the story set?

2. What is different about the world after the storm hits?

3. Who becomes Mr. Morris Lessmore’s friend/guide after the storm?

4. How does Mr. Morris Lessmore heal the old book?

5. What does Mr. Morris Lessmore do after healing the old book?

Share warm up responses using an academic register:

*Sentence Starter:* The story is set *(describe where the story takes place).*
Sentence Starter: After the storm, the world (describe what the world looks like after the storm).

Sentence Starter: (Name of the character) becomes Mr. Morris Lessmore’s friend/guide after the storm.

Sentence Starter: Mr. Morris Lessmore heals the old book by (describe how Mr. Morris heals the book-start with a verb+ing).

Sentence Starter: After healing the book, Mr. Morris Lessmore (describe what he does after healing the book).

II. Critical Stance Reading Direct Instruction and Guided Practice

Direct Instruction
Next, students will practice reading from a critical stance. Use the Critical Stance Questioning Worksheet (DeVogd & McLaughlin, 2004) to introduce questioning a text from a critical stance.

Walk students through the first few questions in a think aloud.

Guided Practice
Have students help you complete a few questions together as a class. Allow students to move through the rest of the questions with their elbow partner.

Teacher walks around the room monitoring the work and clarifying when students need support.

Have students share a few responses in an academic register. Provide students with sentence starters. Example sentence starters include the following:

Sentence Starter: From our perspective, the directors want us to think (describe what you think the directors want you to think or understand).

Sentence Starter: We think the film is missing (identify what you believe the film is missing).

III. Preparation for the Academic Discussion

Next, prepare students for an academic discussion of the film. This discussion will be based on what they believe the film is meant to teach or convey (step 3 of the close reading protocol), their findings from the critical stance questioning, and a reflection on how the film connects to the essential questions of the unit (completed on the academic discussion worksheet).

Hand out the Academic Discussion Worksheet and Rubric. Give students an overview of what an academic discussion is and why it is important to their
English language development. Review expectations for behavior and participation. Finally, go through the rubric and check for understanding.

Students should use their close reading protocol and critical stance questioning worksheet to prepare their ideas for discussion. Next, students will reflect on how the film connects to the essential questions of the unit. These responses will be recorded on their academic discussion worksheet.

**IV. Academic Discussion Direct Instruction, Guided Practice, and Independent Practice**

Students will first practice the academic discussion with their elbow partners.

Next, students will participate in a whole-class academic discussion. Have students move desks into a large circle. For this first discussion, the teacher will be available as support and as a moderator. This will model the moderator position for students considering this role for future academic discussions.

As students discuss, the teacher can score students using the rubric. This will be an initial grade to give students an idea of their speaking proficiency. There will be two more academic discussions throughout the unit for students to continue to develop and demonstrate proficiency.

**V. Closing Activity**

At the end of the discussion, students will complete a 3-2-1 exit slip identifying the following information:

What are three things you believe went well in the academic discussion?

What are two things you think we could improve upon for our next academic discussion?

What is one question you have before we participate in an academic discussion again?

Have students write their responses using the following frames:

Frame: From my perspective, (identify something that went well), (identify something that went well), and (identify something that went well) went well today.

Frame: I think we can improve (identify something we can improve) and (identify something we can improve).

Frame: I am confused about (identify something you are confused about or would like clarification on before the next academic discussion).
After completing the exit slips, students should take Quiz 1: The Fantastic Flying Books of Mr. Morris Lessmore.

Return to the objective and have students rate their perceived proficiency of the learning target. Use finger rubrics 1-4 (1-not yet, 2-I need more practice, 3-I’m getting it, and 4-I mastered the learning target) to measure students’ understanding.
**Critical Stance Questioning Worksheet-Lesson 3**  
*Questions modified from (DeVoogd & McLaughlin, 2004)*

**Directions:**  
Complete the following questions using complete sentences and evidence from the text.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Who is present in the film?</td>
</tr>
<tr>
<td>2.</td>
<td>Why (is this/are these) character(s) there?</td>
</tr>
<tr>
<td>3.</td>
<td>Who is powerful in this film?</td>
</tr>
<tr>
<td>4.</td>
<td>Who does not have power in this film?</td>
</tr>
<tr>
<td>5.</td>
<td>What does the director want you to think or understand?</td>
</tr>
<tr>
<td>6.</td>
<td>What characters are missing or absent from the film?</td>
</tr>
<tr>
<td>7.</td>
<td>What ideas are missing or absent from the film?</td>
</tr>
<tr>
<td>8.</td>
<td>Who is silenced or discounted?</td>
</tr>
<tr>
<td>9.</td>
<td>What does this film make you want to do?</td>
</tr>
</tbody>
</table>
### Academic Discussion Worksheet and Rubric

**Directions:**
Use your Close Reading Protocol Worksheet and Critical Stance Questioning Worksheet to prepare your ideas for discussion.

<table>
<thead>
<tr>
<th>Discussion Questions</th>
<th>My Response</th>
<th>Type of Academic Discussion Behavior</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. What does the short film <em>The Fantastic Flying Books of Mr. Morris Lessmore</em> teach or reveal to viewers?</td>
<td>2. Write your answer to the question here. <em>hint...use step 3 from your close reading worksheet to answer this.</em></td>
<td>Voicing an idea or opinion.</td>
</tr>
<tr>
<td>1. Select 1 question from the critical stance worksheet and write it here.</td>
<td>2. Write your answer to the question here.</td>
<td>Voicing an idea or opinion.</td>
</tr>
<tr>
<td>1. Write a question you have for the group here.</td>
<td>2. Think of your answer to this question and write it here.</td>
<td>Propelling the conversation with a question.</td>
</tr>
</tbody>
</table>

**Sentence Starters:**
- From my perspective, _____.
- A question I have is ____?
- I can see how __ connects to __.
## Academic Discussion Rubric

<table>
<thead>
<tr>
<th>Mastery</th>
<th>Academic Behaviors</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>• Student voiced an opinion and referred to the text either by paraphrasing or with a direct quotation.</td>
</tr>
<tr>
<td></td>
<td>• Student propelled conversation by asking a question requiring more than a “yes” or “no” response.</td>
</tr>
<tr>
<td></td>
<td>• Student made a connection to the essential problem of the unit and referred to the text either by paraphrasing or with a direct quotation.</td>
</tr>
<tr>
<td></td>
<td>• Student used his or her academic register at all times.</td>
</tr>
</tbody>
</table>

| Proficient                    |                                                                                     |
|                               | • Student voiced an opinion and referred to the text either by paraphrasing or with a direct quotation. |
|                               | • Student propelled conversation by asking a question                                 |
|                               | • Student made a connection to the essential problem of the unit                     |
|                               | • Student used his or her academic register most of the time.                        |

| Approaching proficiency       | Missing one or two elements from proficient.                                         |
| Does not meet expectations    | Missing three or more elements from proficient.                                      |

### Other Ungraded Observed Behaviors
- Student looked and actively listened to others when they were sharing
- Student invited others into the conversation
- Student let others speak without interrupting them
- Student asked for clarification when confused

### Notes from your teacher:

---
Quiz 1: The Fantastic Flying Books of Mr. Morris Lessmore

Directions: Answer the following questions about the plot of The Fantastic Flying Books of Mr. Morris Lessmore

1. What is the setting of the story?
   a. The setting is the French Quarter of New Orleans
   b. The setting is a busy city.
   c. The setting is a big storm.
   d. The setting is a bookstore.

2. What happens to Mr. Morris Lessmore when the storm hits?
   a. He hides in his hotel.
   b. He is carried away by flying books on strings.
   c. He tries to hang on with his cane, but he is carried away by the storm
   d. He is rescued by the police.

3. What is different about the world after the storm?
   a. It is all blue
   b. It is in black and white
   c. It is full of bright colors
   d. It is all red

4. Who does Mr. Morris Lessmore see after the storm?
   a. He sees his books.
   b. He sees his family.
   c. He sees a woman being carried away by balloons.
   d. He sees a stranger reading a book.

5. Who is Mr. Morris Lessmore’s friend/guide after the storm?
   a. A red book with a cane and top hat
   b. A book about Humpty Dumpty
   c. A book about storms
   d. A book about libraries

Directions: Complete the following sentence using words from the word bank

6. What are the chores Mr. Morris Lessmore has at the library?

Sentence Starter:
Mr. Morris Lessmore cares for the books by ____.
7. When Mr. Morris Lessmore checks books out to the people of the town, what happens to them?

**Sentence Starter:**
When the townspeople check out books, they become ____.

8. How does Mr. Morris Lessmore heal the sick book?

**Sentence Starter:**
Mr. Morris Lessmore heals the sick book by ____.

9. What is Mr. Morris Lessmore inspired to do after he heals the sick book?

**Sentence Starter:**
After healing the sick book, Mr. Morris Lessmore decides to ____.

10. After Mr. Morris Lessmore is done writing his story, how much time has passed and how do we know?

**Frame:**
When Mr. Morris Lessmore finishes his book, we know ____ because ____.

**Word/Phrase Bank**

<table>
<thead>
<tr>
<th>feeding</th>
<th>grey</th>
<th>giving</th>
</tr>
</thead>
<tbody>
<tr>
<td>medication</td>
<td>clothing</td>
<td>sad</td>
</tr>
<tr>
<td>colorful</td>
<td>build a library</td>
<td>bathing</td>
</tr>
</tbody>
</table>
time has stopped  only a little time has passed  a significant amount of
reading the book  dance with the books  rewriting the book

**Directions:** Answer the following questions about critical readers, reading the world, and reading the film from a critical stance.

11. What are two characteristics of critical readers?

   Critical readers _____ and _____ because ______. For example, ________________  
   ________________________________ Also, ________________________________  
   ________________________________

12. Critical readers can read the world. What are three texts of our world?

   When reading the world, critical readers can read ____________, ____________,  
   and ____________.

13. What do Mr. Morris and his books teach us about the value of books in American culture?

   I (believe/contend) ________________ because ___________________________  
   ________________ because ___________________________  
   ________________ . For example, ________________  
   ________________ ________________________________ 

14. What is missing from the film *The Fantastic Flying Books of Mr. Morris Lessmore*? Why is this important?

   The film *The Fantastic Flying Books of Mr. Morris Lessmore* is missing _______  
   ____________ For example, ________________________________  
   This is important because ________________________________  
   ________________________________
Directions: Circle the participle phrase and underline correct parallel structure in the following close reading protocol example.

15.

<table>
<thead>
<tr>
<th>Step 1: What do you notice?</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>The bicycling boy flies through the air.</em></td>
</tr>
<tr>
<td><em>Running as fast as he can, Mr. Morris trips, falling, and breaks his leg.</em></td>
</tr>
<tr>
<td><em>The woman is flying through the air.</em></td>
</tr>
<tr>
<td><em>Dancing around the house, Humpty Dumpty makes Mr. Morris feel happy, welcome, and special.</em></td>
</tr>
</tbody>
</table>
APPENDIX C

Lessons 4-6 and Handouts
Lesson 4: Trade Books and Close Reading

SIOP® adapted from Making Content Comprehensible for English Learners The SIOP® Model (Echevarría, Short, & Vogt, 2013)

<table>
<thead>
<tr>
<th>WIDA English Language Development Standard 2: English language learners communicate information, ideas, and concepts necessary for academic success in the content area of Language Arts.</th>
</tr>
</thead>
</table>
| MN CCSS English/Language Arts: 9.4.1.1 **Cite strong** and thorough **textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.**  
9.4.2.2 **Determine a theme or central idea of a text** and **analyze in detail** its development over the course of the text, including **how it emerges and is shaped and refined by specific details**; provide an objective summary of the text. |

| Content Objective(s):  
Students will be able to…  
find and collect key details that help a director develop theme in a short film.  
analyze the author’s craft in a short story. |
|---|
| Language Objective(s):  
Students will be able to…  
write key details from a short story using participial phrases and parallel structure.  
write a statement describing how the technical components of a story advance the plot and contribute to the overall meaning of the text. |

| Key Vocabulary:  
General Academic: advance, contribute, inspire, society, identity, similarities, and differences.  
Domain Specific Vocabulary: trade book, Native Americans, tribal council, oral tradition, reservation, and author’s craft. |
|---|
| Materials:  
Computer, projector, copies of the Trade Book Review Guide, and copies of the Close Reading Worksheet. |
Lesson Sequence:

I. Warm Up

Begin by asking students to consider the following questions:

1. What are the different ways we learn?
2. How do our parents teach us the values of our culture(s)?
3. How do our values relate to our identity?
4. How do our teachers teach us the values of our school? Our society?

Share warm up responses using an academic register:

Sentence Starter: From my perspective, (answer to a warm up question).

Sentence Starter: I believe (answer to a warm up question).

II. Building Background Knowledge with Trade Books

Direct Instruction

Next, introduce the topic of the next target text “This is What it Means to Say Phoenix, Arizona” by Sherman Alexie.

Students will build background knowledge by completing a review of trade books.
Introduce the activity by explaining the Trade Book Review Guide Worksheet and the purpose for reading the trade books.

Model completing the graphic organizer by reading one trade book to the students. Write the title in the first column. Ask students what they thought was the most interesting insight or new learning from the book. Write this in the second column. Finally, ask students to help you identify a question or curiosity about the subject.
Guided Practice
Allow students to browse the trade books and select the first trade book they would like to read. Monitor students by moving around the classroom and offering guided support.

As students complete their graphic organizers, direct them to the next trade book. Encourage students to look for trade books that might offer answers to their questions.

Have students share their responses with the class using an academic register:

Sentence Starter: One thing I found interesting was (identify what you found interesting).

Sentence Starter: I have a question about (identify what you find confusing or what you still have a question about).

III. Close Reading
Direct Instruction

Walk students through the Fisher & Frey (2015) close reading questions using the Close Reading Worksheet.

The close reading begins by asking the following questions:

What does the text say?
How does the text work?
What does the text mean?
What does the text inspire you to do?

Begin by reading the first page to students. As you read, note passages that hold significance to the overall meaning of the text. Use a think aloud to describe for students why certain passages are important.

Model answering the close reading questions with an early segment of text.

“Thomas closed his eyes and told Victor this story: "Your father's heart is weak. He is afraid of his own family. He is afraid of you. Late at night he sits in the dark. Watches the
television until there's nothing but that white noise. Sometimes he feels like he wants to buy a motorcycle and ride away. He wants to run and hide. He doesn't want to be found." Thomas Builds-the-Fire had known that Victor's father was going to leave, knew it before anyone. Now Victor stood in the Trading Post with a one-hundred-dollar check in his hand, wondering if Thomas knew that Victor's father was dead, if he knew what was going to happen next.”

Answer the following questions. Ask for input from the students as you all walk through the first Fisher & Frey (2015) close reading protocol.

What does the text say?
How does the text work?
What does the text mean?
What does the text inspire you to do?

Guided Practice
Have students continue to read the first part of “This is What it Means to Say Phoenix, Arizona” with their elbow buddy. Students can trade off paragraphs or read silently and discuss after each page.

Have students select a passage with their elbow partner and complete the Close Reading Worksheet.

Have students share their responses with the class using an academic register:

Sentence Starter: We selected the passage on page (page number). We believe the text says (summarize the text).

Sentence Starter: We believe the text works by (identify how the text works beginning with a verb+ing).

Sentence Starter: We think the text means (explain what the text means).

Sentence Starter: The text inspires us to (identify what the text inspires your group to do).

V. Closing Activity
Return to the objective and have students rate their perceived proficiency of the learning target. Use finger rubrics 1-4 (1-not yet, 2-I need more practice, 3-I’m getting it, and 4-I mastered the learning target) to measure students’ understanding.
Trade Book Review Guide Worksheet-Lessons 4

**Directions:**
To prepare for our next story, we will read a few trade books to learn about Native American history and culture. Complete the following graphic organizer for 3-4 trade books.

<table>
<thead>
<tr>
<th>Title of the Trade Book</th>
<th>One thing I found interesting was...</th>
<th>I have a question about...</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Trade Books for “This is What it Means to Say Phoenix, Arizona”

Children of the Earth and Sky: Five Stories About Native American Children
Author: Krensky, Stephen
Grade Level Equivalent: 5.2
Published 1992

If You Lived with the Iroquois
Author: Levine, Ellen
Grade Level Equivalent: 4.5
Published 1999

If you Lived with the Sioux Indians
Author: Drew, Jean
Grade Level Equivalent: 3.9
Published 1992

If You Lived with the Indians of the Northwest Coast
Author: Kamma, Anne
Grade Level Equivalent: 3.9
Published 2002

My Heart is on the Ground: The Diary of Nannie Little Rose, a Sioux Girl, Carlisle Indian School, Pennsylvania, 1880
Author: Rinaldi, Ann
Series: Dear America
Grade Level Equivalent: 5.2
Published 1999

As Long as the Rivers Flow: The Stories of Nine Native Americans
Authors: Allen, Paula and Smith, Patricia
Grade Level Equivalent: 6.9
Published 1996
Close Reading Worksheet-Lesson 4
*Questions taken from (Fisher & Frey, 2015)

**Directions:**
Choose an important moment in the text for either Victor or Thomas. With this small section of text, answer the following questions using examples from the text as evidence.

**Step 1: Close Reading**

1. What does the text say?

2. How does the text work?

3. What does the text mean?

4. What does the text inspire you to do?

**Idea Bank:**
| **Lesson 5: Mind Portrait/Alternative Mind Portrait Activity**  
**SIOP® adapted from Making Content Comprehensible for English Learners The SIOP® Model**  
(Echevarría, Short, & Vogt, 2013) |
<table>
<thead>
<tr>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>WIDA English Language Development Standard 2:</strong> English language learners communicate information, ideas, and concepts necessary for academic success in the content area of Language Arts.</td>
</tr>
</tbody>
</table>
| **MN CCSS English/Language Arts:** 9.4.10.10 By the end of grade 9, read and comprehend literature and other texts including stories, dramas, and poems, in the grades 9–10 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.** |
| **Content Objective(s):**  
Students will be able to… |
| **Language Objective(s):**  
Students will be able to… |
| identify different viewpoints in a work of literature.  
select evidence to support the different viewpoints in a work of literature. |
| describe multiple and missing perspectives in a work of literature using an organized expression of ideas.  
compare multiple viewpoints using descriptive adjectives.  
cite textual evidence using Modern Language Association (MLA) formatting |
| **Key Vocabulary:**  
General Academic: portrait, alternative, differing, and formatting.  
Domain Specific Vocabulary: perspective, flashback, and Modern Language Association citation/formatting. |
| **Materials:**  
Computer, projector, copies of the Close Reading and Critical Stance Worksheet, and copies of the Mind Portrait/Alternative Mind Portrait Worksheet. |
Lesson Sequence:

I. Warm Up

Have students reflect on the purpose of reading from a critical stance using the following questions and sentence starters.

1. What does it mean to read from a critical stance?
2. What questions do we ask when we are reading from a critical stance?

Share warm up responses using an academic register:

Sentence Starter: From my perspective, reading from a critical stance means (describe what a critical stance means to you).

Sentence Starter: When reading from a critical stance, we ask questions like (explain two or more questions we ask when reading from a critical stance).

II. Close Reading and Reading from a Critical Stance

Direct Instruction

Next, remind students that we are working on developing our close reading skills and critical stance as readers. In this lesson, students will continue to use the Close Reading Protocol and Critical Stance Questioning Worksheet (DeVogd & McLaughlin, 2004) to foster their critical stance while reading “This is What it Means to Say Phoenix, Arizona”

Guided Practice

Students will continue reading the text with their elbow partner. Offer students the choice of reading aloud and trading reading responsibilities or reading quietly to the end of each page.
Students should stop at the end of each page and answer one of the critical stance questions.

Have students share a few responses in an academic register. Provide students with sentence starters. Example sentence starters include the following:

**Sentence Starter:** From our perspective, the author want us to think (describe what you think the author want you to think or understand).

**Sentence Starter:** We think the story is missing (identify what you believe the story is missing).

### III. Mind Portrait/Alternative Mind Portrait

**Direct Instruction**

Next, students will complete the Mind Portrait/Alternative Mind Portrait (McLaughlin & Allen, 2002).

Explain to students that the purpose of Mind Portrait/Alternative Mind Portrait is monitor comprehension and to investigate the differing perspectives in the text.

Model the process of selecting evidence from the Mind Portrait/Alternative Mind Portrait Worksheet and using this evidence to complete a partial portrait. Explain the process of adding the page number in parentheses in order to acknowledge where we took the information from.

Distribute materials for students to create their Mind Portrait/Alternative Mind Portraits. Students will want to have their Mind Portrait/Alternative Mind Portrait Worksheet available while they work.

**Guided Practice**

Students will now use their Mind Portrait/Alternative Mind Portrait Worksheet to complete their portraits. Students should work with their elbow partner in order to complete this first portrait.

When students are done, ask that the pair selects one component to share with the whole class. Provide framed responses to support students in acquiring their academic register.

**Frame:** For (character’s name), we found evidence of what the character is (thinking/feeling). For example, the author writes, “(text that supports what the character is thinking/feeling)” (page number).
Frame: We also found the following evidence to support what (character’s name) is (thinking/feeling). To illustrate, the character says/thinks, “Insert quote from the text” (page number).

IV. Closing Activity
Reflection Questions
1. How do these portraits help us understand the different perspectives of the characters?
2. What values are the same between the two main characters?
3. What values are different between the two main characters?
4. How do the different values reveal the identities of the characters?

Have students share a few responses in an academic register. Provide students with sentence starters and frames. Example sentence starters include the following:

Sentence Starter: From my perspective, the portraits help us understand the different perspectives of the characters because (give a reason).

Sentence Starter: Both characters value (identify what the characters value).

Frame: (Character’s name) values (identify what the character values) while (Character’s name) values (identify what the character values).

Sentence Starter: The different perspectives support reading from a critical stance because (explain how the Mind Portrait/Alternative Mind Portrait activity supports your critical stance).

Return to the objective and have students rate their perceived proficiency of the learning target. Use finger rubrics 1-4 (1-not yet, 2-I need more practice, 3-I’m getting it, and 4-I mastered the learning target) to measure students’ understanding.
**Close Reading & Critical Stance Questioning Worksheet-Lesson 5**  
*Questions modified from (Fisher & Frey, 2015) and (DeVoogd & McLaughlin, 2004)*

| Directions: |
| Complete the following questions using complete sentences and evidence from the text. |

| **Step 1: Close Reading** |
| Choose an important moment in the text for either Victor or Thomas. With this small section of text, answer the following questions. |
| 1. What does the text say? |
| 2. How does the text work? |
| 3. What does the text mean? |

| **Step 2: Critical Stance Questioning** |
| Next, answer the following critical stance questions to help you continue to develop your critical stance. |
| 4. Who is present in the story? |
| 5. Why (is this/are these) character(s) there? |
| 6. Who is powerful in this story? |
| 7. Who does not have power in this story? |
| 8. What does the author want you to think or understand? |
| 9. What characters are missing or absent from the story? |
| 10. What ideas are missing or absent from the story? |
| 11. Who is silenced or discounted? |
12. What does this story inspire you to do?
Mind Portrait/Alternative Mind Portrait Worksheet-Lesson 5
*Modified from (McLaughlin & Allen, 2002)

Directions:
Victor and Thomas represent two perspectives within the text. Select an important moment in the text and describe what each character is thinking. Use evidence to support your ideas.

Pre-Writing:
1. Select an important moment or situation between Victor and Thomas. Use the passage to complete the table below.

<table>
<thead>
<tr>
<th>Collect evidence from the text related to what <strong>Victor</strong> is thinking or feeling.</th>
<th>Collect evidence from the text that describes what <strong>Thomas</strong> is thinking or feeling.</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Quote” (page number).</td>
<td>“Quote” (page number).</td>
</tr>
<tr>
<td>“Quote” (page number).</td>
<td>“Quote” (page number).</td>
</tr>
<tr>
<td>“Quote” (page number).</td>
<td>“Quote” (page number).</td>
</tr>
</tbody>
</table>

2. Based on the quotes above, what do you believe Victor and Thomas are thinking and feeling in this moment? Write these thoughts and feelings around Victor and Thomas’ heads below.

<table>
<thead>
<tr>
<th><strong>Victor</strong></th>
<th><strong>Thomas</strong></th>
</tr>
</thead>
</table>

[Diagram of Victor and Thomas heads]
Lesson 6: Critical Stance Questioning & Academic Discussion
SIOP® adapted from Making Content Comprehensible for English Learners The SIOP® Model
(Echevarría, Short, & Vogt, 2013)

<table>
<thead>
<tr>
<th>WIDA English Language Development Standard 2: English language learners communicate information, ideas, and concepts necessary for academic success in the content area of Language Arts.</th>
<th>MN CCSS English/Language Arts: 9.4.10.10 By the end of grade 9, read and comprehend literature and other texts including stories, dramas, and poems, in the grades 9–10 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. <strong>Read widely to understand multiple perspectives and pluralistic viewpoints.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Content Objective(s):</strong> Students will be able to…</td>
<td><strong>Language Objective(s):</strong> Students will be able to…</td>
</tr>
<tr>
<td>determine missing or alternative viewpoints in a work of literature.</td>
<td>describe multiple and missing perspectives in a short film using an organized expression of ideas.</td>
</tr>
<tr>
<td>analyze a work of literature using a critical stance.</td>
<td>defend a position on what is missing or absent from a short story using an organized expression of ideas and an academic register.</td>
</tr>
<tr>
<td>participate in an academic discussion.</td>
<td>listen for the argument and evidence of peers in order to respond thoughtfully in agreement or disagreement.</td>
</tr>
</tbody>
</table>
**Key Vocabulary:**

General Academic: discussion, propel, and opinion.

Domain Specific Vocabulary: character, conflict, resolution, textual evidence, and elaborate.

**Materials:**

Computer, projector, copies of the Close Reading and Critical Stance Questioning Worksheet, and copies of Quiz 2.

**SIOP FEATURES**

<table>
<thead>
<tr>
<th>PREPARATION</th>
<th>SCAFFOLDING</th>
<th>GROUP OPTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐ Adaptation of content</td>
<td>☐ Modeling</td>
<td>☐ Whole class</td>
</tr>
<tr>
<td>☐ Links to background</td>
<td>☐ Guided practice</td>
<td>☐ Small groups</td>
</tr>
<tr>
<td>☐ Links to past learning</td>
<td>☐ Independent practice</td>
<td>☐ Partners</td>
</tr>
<tr>
<td>☐ Strategies incorporated</td>
<td>☐ Comprehensible input</td>
<td>☐ Independent</td>
</tr>
</tbody>
</table>

INTEGRATION OF PROCESSES APPLICATION ASSESSMENT

☐ Reading          ☐ Hands-on               ☐ Individual

☐ Writing          ☐ Meaningful             ☐ Group

☐ Speaking         ☐ Linked to objectives ☐ Written

☐ Listening       ☐ Promotes engagement ☐ Oral

**Lesson Sequence:**

I. **Warm Up**

Use the warm up as an opportunity to check for understanding of the story “This is What it Means to Say Phoenix, Arizona” by Sherman Alexie.

Directions for students: Using complete sentences, please answer the following questions.

1. Where is the story set?

2. What are the major conflicts Victor faces in the beginning of the story?

3. Why does Victor agree to do in order to receive Thomas’ help?

4. What does Victor wish for after meeting the gymnast on the airplane?

5. What does the flashback about Thomas in school reveal about his personality?

Share warm up responses using an academic register:

**Sentence Starter:** The story is set (describe where the story takes place).
Sentence Starter: The major conflict Victor faces in the beginning of the story are (list the major problems here).

Sentence Starter: In order to receive Thomas’ help, Victor agrees to (describe what Victor agrees to do for Thomas).

Sentence Starter: After meeting the gymnast on the airplane, Victor wishes (describe what Victor wishes).

Sentence Starter: The flashback about Thomas in school reveals (describe what the flashback teaches us about Thomas’ personality).

II. Reading from a Critical Stance and Preparation for the Academic Discussion

Direct Instruction

Next, remind students that we are working on developing our critical stance as readers. In this lesson, students will continue to use the Close Reading and Critical Stance Questioning Worksheet (DeVogd & McLaughlin, 2004) to foster their critical stance while reading “This is What it Means to Say Phoenix, Arizona” and to prepare for the academic discussion.

Independent Practice

Students will complete their reading of “This is What it Means to Say Phoenix, Arizona” and use their Critical Stance Questioning Worksheet to prepare for the small group academic discussion.

When students complete the reading and the worksheet, hand out the Academic Discussion Worksheet and Rubric where students will collect two critical stance observations, evidence from the text, and elaborate to explain their understandings.

This form also includes a tracking component in order to support students in listening to the perspectives of others during the academic conversation.

III. Academic Discussion

Before beginning the second academic discussion. Use the closing activity from lesson 3 to provide feedback and clarification on the academic discussion process.

For this second academic discussion, students will discuss in a small group setting.

Next, students will participate in a small group academic discussion. Have students move desks into groups of four or five. For this first discussion, the
teacher will be available as support. Students may opt to nominate a moderator although this is not necessary in a small group setting.

As students discuss, the teacher can score students using the Academic Discussion Worksheet Rubric. This will be the second assessment of their grade speaking proficiency. There will be one more academic discussion throughout the unit for students to continue to develop and demonstrate proficiency.

IV. Closing Activity

At the end of the discussion, students will complete a 3-2-1 exit slip identifying the following information:

- What are three things you believe went well in the academic discussion?
- What are two things you think we could improve upon for our next academic discussion?
- What is one question you have before we participate in an academic discussion again?

Have students write their responses using the following frames:

Frame: From my perspective, (identify something that went well), (identify something that went well), and (identify something that went well) went well today.

Frame: I think we can improve (identify something we can improve) and (identify something we can improve).

Frame: I am confused about (identify something you are confused about or would like clarification on before the next academic discussion).

After completing the exit slips, students should take Quiz 2: This is What it Means to Say Phoenix, Arizona.

Return to the objective and have students rate their perceived proficiency of the learning target. Use finger rubrics 1-4 (1-not yet, 2-I need more practice, 3-I’m getting it, and 4-I mastered the learning target) to measure students’ understanding.
# Academic Discussion Worksheet and Rubric

**Directions:**
Use your Close Reading Protocol Worksheet and Critical Stance Questioning Worksheet to prepare your ideas for discussion.

<table>
<thead>
<tr>
<th>Discussion Questions</th>
<th>My Response</th>
<th>Type of Academic Discussion Behavior</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. What does the short film <em>The Fantastic Flying Books of Mr. Morris Lessmore</em> teach or reveal to viewers?</td>
<td>2. Write your answer to the question here.</td>
<td>Voicing an idea or opinion.</td>
</tr>
<tr>
<td><em>hint...use step 3 from your close reading worksheet to answer this.</em></td>
<td></td>
<td><img src="" alt="Speech Bubble" /></td>
</tr>
<tr>
<td><strong>Sentence Starter:</strong> From my perspective, ____.</td>
<td></td>
<td><strong>Sentence Starter:</strong> From my perspective, ____</td>
</tr>
<tr>
<td>1. Select 1 question from the critical stance worksheet and write it here.</td>
<td>2. Write your answer to the question here.</td>
<td>Voicing an idea or opinion.</td>
</tr>
<tr>
<td></td>
<td></td>
<td><img src="" alt="Speech Bubble" /></td>
</tr>
<tr>
<td><strong>Sentence Starter:</strong> From my perspective, _____.</td>
<td></td>
<td><strong>Sentence Starter:</strong> From my perspective, ____</td>
</tr>
<tr>
<td>1. Write a question you have for the group here.</td>
<td>2. Think of your answer to this question and write it here.</td>
<td>Propelling the conversation with a question.</td>
</tr>
<tr>
<td></td>
<td></td>
<td><img src="" alt="Question Mark" /></td>
</tr>
<tr>
<td><strong>Sentence starter:</strong> A question I have is ____?</td>
<td></td>
<td><strong>Sentence starter:</strong> A question I have is ____?</td>
</tr>
<tr>
<td></td>
<td></td>
<td><img src="" alt="Puzzle" /></td>
</tr>
<tr>
<td><strong>Sentence starter:</strong> I can see how ____ connects to _____.</td>
<td></td>
<td><strong>Sentence starter:</strong> I can see how ____ connects to _____.</td>
</tr>
</tbody>
</table>
## Academic Discussion Rubric

<table>
<thead>
<tr>
<th>Mastery</th>
<th>Academic Behaviors</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>• Student voiced an opinion and referred to the text either by paraphrasing or with a direct quotation.</td>
</tr>
<tr>
<td></td>
<td>• Student propelled conversation by asking a question requiring more than a “yes” or “no” response.</td>
</tr>
<tr>
<td></td>
<td>• Student made a connection to the essential problem of the unit and referred to the text either by paraphrasing or with a direct quotation.</td>
</tr>
<tr>
<td></td>
<td>• Student used his or her academic register at all times.</td>
</tr>
<tr>
<td>Proficient</td>
<td>• Student voiced an opinion and referred to the text either by paraphrasing or with a direct quotation.</td>
</tr>
<tr>
<td></td>
<td>• Student propelled conversation by asking a question</td>
</tr>
<tr>
<td></td>
<td>• Student made a connection to the essential problem of the unit</td>
</tr>
<tr>
<td></td>
<td>• Student used his or her academic register most of the time.</td>
</tr>
<tr>
<td>Approaching proficiency</td>
<td>Missing one or two elements from proficient.</td>
</tr>
<tr>
<td>Does not meet expectations</td>
<td>Missing three or more elements from proficient.</td>
</tr>
</tbody>
</table>

### Other Ungraded Observed Behaviors
- Student looked and actively listened to others when they were sharing
- Student invited others into the conversation
- Student let others speak without interrupting them
- Student asked for clarification when confused

### Notes from your teacher:


Quiz 2: “This is What it Means to Say Phoenix, Arizona”

Directions: Answer the following questions about the plot of “This is What it Means to Say Phoenix, Arizona” by Sherman Alexie.

1. What is the setting of the story?
   a. Wyoming and Arizona
   b. Oregon and Arizona
   c. Washington and Arizona
   d. Washington and Wyoming

2. What is one major conflict Victor faces in the beginning of the story?
   a. He is fighting with Thomas
   b. He is being kicked out of his house
   c. His mom is angry with him
   d. His father has died

3. What is the purpose of the flashbacks in the plot?
   a. They add entertainment
   b. They help the reader understand the relationship between Victor and Thomas
   c. They confuse the reader and make the plot more complex
   d. They give the reader a better understanding of the reservation

4. Based on the text, what kind of a character is Thomas?
   a. an outsider because he is unique and an individual
   b. a popular, well-liked person
   c. a sad and lonely boy
   d. an outsider because he is angry and mean

5. At the end of the story, what does Victor give Thomas?
   a. He gives Thomas his money back.
   b. He gives Thomas half of his father’s ashes
   c. He gives Thomas all of his father’s ashes
   d. He allows Thomas to live with his family

Directions: Complete the following sentence using words from the word bank

6. Why is it important to analyze multiple viewpoints in a text?

   Sentence Starter:
   It is important to analyze multiple viewpoints in a text because ____.
7. Why do we ask, “How does the text work?” when close reading?

**Sentence Starter:**
When close reading, we ask, “How does the text work?” because ____.

________________________________________________________________________

________________________________________________________________________

8. When citing with Modern Language Association (MLA) formatting, what do we include in parentheses at the end of a quote?

**Frame:**
When using MLA formatting, we include ____ in parentheses because ____.

________________________________________________________________________

________________________________________________________________________

9. When reading from a critical stance, why do we consider missing and alternative viewpoints?

**Sentence Starter:**
When reading from critical stance, we consider missing and alternative viewpoints because ____.

________________________________________________________________________

________________________________________________________________________

10. What values are honored in the short story “This is What it Means to Say Phoenix, Arizona”?

**Sentence Starter:**
The values honored in the short story “This is What it Means to Say Phoenix, Arizona” are ____.

________________________________________________________________________

________________________________________________________________________
11. How does Sherman Alexie use flashbacks to contribute to the meaning of the text?

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

12. Think of a specific flashback in the text. How does this flashback contribute to the meaning of the story?

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________
APPENDIX D

Lessons 7-10 and Handouts
# Lesson 7: Trade Books and Close Reading Act I

**SIOP® adapted from Making Content Comprehensible for English Learners The SIOP® Model**  
(Echevarría, Short, & Vogt, 2013)

| WIDA English Language Development Standard 2: English language learners communicate information, ideas, and concepts necessary for academic success in the content area of Language Arts. | MN CCSS English/Language Arts:  
9.4.1.1 **Cite strong** and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.  
9.4.2.2 **Determine a theme or central idea of a text** and **analyze in detail** its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text. |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Content Objective(s):</strong> Students will be able to…</td>
<td><strong>Language Objective(s):</strong> Students will be able to…</td>
</tr>
<tr>
<td>find and collect key details that help an author develop theme in a work of literature.</td>
<td>write key details from a work of literature using participial phrases and parallel structure.</td>
</tr>
<tr>
<td>analyze author’s craft in a play.</td>
<td>write a statement describing how the technical components of a story advance the plot and contribute to the overall meaning of the text.</td>
</tr>
<tr>
<td>determine the theme of a work of literature.</td>
<td>describe the theme of a work of literature using technical and abstract content-area language.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Key Vocabulary:</strong> General Academic: success, influence, Civil Rights Movement, discrimination, racism, segregation.</th>
<th><strong>Materials:</strong> Computer, projector, trade books for students to complete the Trade Book Review Guide Worksheet, copies of the Trade Book Review Guide Worksheet, and copies of the Close Reading and Critical Stance Questioning Worksheet.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Domain Specific Vocabulary: play, act, scene, stage, and stage directions.</td>
<td></td>
</tr>
</tbody>
</table>
Lesson Sequence:

I. Warm Up

Begin by asking students to consider the following questions:

1. What does success mean to me?
2. What does success look like in my culture?
3. How do my parents and culture influence my dreams for the future?
4. What do I know about the American Dream?

Share warm up responses using an academic register:

   Sentence Starter: From my perspective, (answer to a warm up question).

   Sentence Starter: I believe (answer to a warm up question).

II. Building Background Knowledge with Trade Books

   Direct Instruction

   Next, introduce the topic of the next target text *A Raisin in the Sun* by Lorraine Hansberry.

   Again, students will build background knowledge by completing a review of trade books.

   Review the Trade Book Review Guide Worksheet and remind students of the purpose for reading the trade books.

   Guided Practice

   Allow students to browse the trade books and select the first trade book they would like to read. Monitor students by moving around the classroom and offering guided support.
As students complete their graphic organizers, direct them to the next trade book. Encourage students to look for trade books that might offer answers to their questions.

Have students share their responses with the class using an academic register:

Sentence Starter: One thing I found interesting was (identify what you found interesting).

Sentence Starter: I have a question about (identify what you find confusing or what you still have a question about).

III. Close Reading of Act I

Direct Instruction

Students will now complete a close reading of Act I. After building background and context for the reading, ask students to participate in a shared reading of the play. Allow student volunteers to take on reading specific characters. Some characters (i.e. Mama or Walter) may be divided between two or more students.

Before reading, remind students of the purpose of close reading. Note the similarities and differences between the first close reading protocol and the Fisher & Frey (2015) close reading questions.

Direct students to review the Fisher & Frey (2015) close reading questions using the Close Reading and Critical Stance Worksheet. For this text, students will complete close readings while also answering critical stance questions. The goal of this work is to integrate the processes so students become more natural close and critical readers.

Finally, a brief reflection is now included in this process in order to help students reflect on the essential problem of the unit and how it relates to their close and critical readings. Model this process using a think aloud to describe for students how to draw conclusions from the close and critical reading questions and make connections to the essential problem of the unit.

Guided Instruction

While reading, stop after each scene and work through the following Close Reading and Critical Stance Worksheet with students. Ask students to help you answer the close reading questions with a passage, page, or moment of importance.

Independent Practice
When students move into answering the critical stance questions, consider allowing them time to work through these independently. This will give you an opportunity to assess their work of reading from a critical stance.

IV. Closing Activity

Reflection Questions
1. How does close reading relate to reading from a critical stance?
2. What is one thing Act I inspires you to do?

Have students share a few responses in an academic register. Provide students with sentence starters and frames. Example sentence starters include the following:

Frame: From my perspective, close reading helps readers (explain how close reading helps readers). This relates to reading from a critical stance because (give a reason to support how close reading relates to reading from a critical stance)

Sentence Starter: Act I inspires me to (explain what the reading inspires you to do).

Return to the objective and have students rate their perceived proficiency of the learning target. Use finger rubrics 1-4 (1-not yet, 2-I need more practice, 3-I’m getting it, and 4-I mastered the learning target) to measure students’ understanding.
Trade Book Review Guide Worksheet-Lessons 7

**Directions:**
To prepare for our next story, we will read a few trade books to learn about the Civil Rights Movement and the culture of America in the 1950’s and 1960’s. Complete the following graphic organizer for 3-4 trade books.

<table>
<thead>
<tr>
<th>Title of the Trade Book</th>
<th>One thing I found interesting was...</th>
<th>I have a question about...</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Trade Books for *A Raisin in the Sun*

Martin Luther King, Jr
Author: Jackson, Garnet
Series: Hello reader!
Reading Level: 4
Published 2001

Rosa Parks: civil rights pioneer
Author: Editors of Time for kids; Kellaher, Karen
Series: Time for kids
Reading Level: 4.6
Published 2007

If a Bus Could Talk: The Story of Rosa Parks
Author: Ringgold, Faith
Grade Level Equivalent: 5.1
Published 2003

I Have a Dream: The Story of Martin Luther King
Author: Davidson, Margaret
Series: Scholastic biography
Reading Level: 3.0
Published 1986

The Day Martin Luther King Jr Was Shot: A Photo History of the Civil Rights Movement
Author: Haskins, Jim
Grade Level Equivalent: 6.8
Published 1992

If You Lived at the Time of Martin Luther King
Author: Levine, Ellen
Grade Level Equivalent: 3.5
Published 1994

The Story of Harriet Tubman: Freedom Train
Author: Sterling, Dorothy
Series: Scholastic biography
Reading Level: 4.0
Published 1954

The Story of Ruby Bridges
Author: Coles, Robert
Grade Level Equivalent: 5.4
Published 2010
Close Reading & Critical Stance Questioning Worksheet-Lesson 7, ACT I
*Questions modified from (Fisher & Frey, 2015) and (DeVoogd & McLaughlin, 2004)

**Directions:**
Complete the following questions using complete sentences and evidence from the text.

---

**Step 1: Close Reading**
Choose an important moment in the text for either Walter or Mama. With this small section of text, answer the following questions.

1. What does the text say?

2. How does the text work?

3. What does the text mean?

---

**Step 2: Critical Stance Questioning**
Next, answer the following critical stance questions to help you continue to develop your critical stance.

4. Who is present in the story?

5. Why (is this/are these) character(s) there?

6. Who is powerful in this story?

7. Who does not have power in this story?

8. What does the author want you to think or understand?

9. What characters are missing or absent from the story?

10. What ideas are missing or absent from the story?

11. Who is silenced or discounted?
12. What does this story inspire you to do?

**Step 3: Reflection**

After closely reading and critically analyzing the text, what connections can you make between this text and the essential problem of the unit?

**Frame:** After reading closely and answering my critical stance questions, I believe _____. For example, _____. This is important because _____. Consequently, _____.

In what ways do you see your identity in the values and characters of the text? In what ways is your identity and what you value not present in the text?

**Frame:** I can see my identity and values in the text when ____. However, ___ does not represent my identity (and/or) values because _____.

### Lesson 8: Close Reading Act II & Preparing Mind Portrait/Alternative Mind Portrait

**SIOP® adapted from Making Content Comprehensible for English Learners The SIOP® Model (Echevarría, Short, & Vogt, 2013)**

<table>
<thead>
<tr>
<th>WIDA English Language Development Standard 2: English language learners communicate information, ideas, and concepts necessary for academic success in the content area of Language Arts.</th>
</tr>
</thead>
<tbody>
<tr>
<td>MN CCSS English/Language Arts: 9.4.1.1 <strong>Cite strong</strong> and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. 9.4.2.2 <strong>Determine a theme or central idea of a text</strong> and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</td>
</tr>
<tr>
<td><strong>MN CCSS English/Language Arts:</strong> 9.4.10.10 By the end of grade 9, read and comprehend literature and other texts including stories, dramas, and poems, in the grades 9–10 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.</td>
</tr>
</tbody>
</table>

### Content Objective(s):

Students will be able to…

- find and collect key details that help an author develop theme in a work of literature.
- analyze author’s craft in a play.
- determine the theme of a work of literature.
- identify different viewpoints in a work of literature.

### Language Objective(s):

Students will be able to...

- write key details from a work of literature using participial phrases and parallel structure.
- write a statement describing how the technical components of a story advance the plot and contribute to the overall meaning of the text.
- describe the theme of a work of literature using technical and abstract content-area language.
select evidence to support the different viewpoints in a work of literature.

compare multiple viewpoints using descriptive adjectives.

cite textual evidence using Modern Language Association (MLA) formatting.

Key Vocabulary:
General Academic: advance, contribute, inspire, society, identity, similarities, and differences.

Domain Specific Vocabulary: author’s craft, dialogue, textual evidence, and inferencing.

Materials:
Computer, projector, copies of the Close Reading and Critical Stance Questioning Worksheet, and copies of Mind Portrait/Alternative Mind Portrait Worksheet.

SIOP FEATURES

<table>
<thead>
<tr>
<th>PREPARATION</th>
<th>SCAFFOLDING</th>
<th>GROUP OPTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>□ Adaptation of content</td>
<td>□ Modeling</td>
<td>□ Whole class</td>
</tr>
<tr>
<td>□ Links to background</td>
<td>□ Guided practice</td>
<td>□ Small groups</td>
</tr>
<tr>
<td>□ Links to past learning</td>
<td>□ Independent practice</td>
<td>□ Partners</td>
</tr>
<tr>
<td>□ Strategies incorporated</td>
<td>□ Comprehensible input</td>
<td>□ Independent</td>
</tr>
</tbody>
</table>

INTEGRATION OF PROCESSES

<table>
<thead>
<tr>
<th>APPLICATION</th>
<th>ASSESSMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>□ Reading</td>
<td>□ Individual</td>
</tr>
<tr>
<td>□ Writing</td>
<td>□ Group</td>
</tr>
<tr>
<td>□ Speaking</td>
<td>□ Written</td>
</tr>
<tr>
<td>□ Listening</td>
<td>□ Promotes engagement</td>
</tr>
<tr>
<td></td>
<td>□ Oral</td>
</tr>
</tbody>
</table>

Lesson Sequence:

I. Warm Up

Begin by asking students to return to the essential questions of the unit:

1. What does Walter value?

2. What does Mama value?

3. What does the American dream look like to Walter?

4. What does the American dream look like to Mama?
5. What does your American dream look like?

6. How is your dream different from or similar to the dreams of Walter and Mama?

Share warm up responses using an academic register:

Sentence Starter: From my perspective, (answer to a warm up question).

Sentence Starter: I believe (answer to a warm up question).

II. Close Reading of Act II

Guided Instruction

Students will read Act II and continue developing their ability to close read and read from a critical stance. To achieve this, students will first answer the Fisher & Frey (2015) close reading questions followed by the critical stance questions.

During this lesson, the teacher and students will partner to answer the close reading questions on the Close Reading Protocol and Critical Stance Worksheet.

Independent Practice

After completing the close reading questions, students will independently answer the critical stance questions at the end of the worksheet.

Have students share a few responses in an academic register. Provide students with sentence starters. Example sentence starters include the following:

Sentence Starter: From my perspective, the author want us to think (describe what you think the author want you to think or understand).

Sentence Starter: I think the story is missing (identify what you believe the story is missing).

III. Mind Portrait/Alternative Mind Portrait Preparation

Direct Instruction

Next, students will collect evidence from the text in order to complete a second Mind Portrait/Alternative Mind Portrait (McLaughlin & Allen, 2002). This Mind Portrait/Alternative Mind Portrait will be completed independently, so the work will take place over two lessons to allow for extra time and teacher support.
Remind students that the purpose of Mind Portrait/Alternative Mind Portrait is monitor comprehension and to investigate the differing perspectives in the text.

Students will now complete a second Mind Portrait/Alternative Mind Portrait Worksheet using the characters Walter and Mama.

Independent Practice
Offer students time to collect their evidence, clarify with their elbow partners, and ask you for support. Although the elbow partners will be a resource, reminds students that their work must be unique and done independently.

Have students share a few responses in an academic register. Provide students with framed responses. When introducing the frame, remind students about the third person singular present tense verb rule covered earlier in the lesson.

Frame: I found evidence to support (character’s name)’s thoughts. For example, the author writes, “Insert quote from the text” (page number).

Frame: I found evidence to support how (character’s name) thinks about (identify the topic or issue the character is thinking about). For example, the character says/thinks, “Insert quote from the text” (page number).

Frame: I also found evidence to support how (character’s name) feels about (identify the topic or issue). For example, the character says/thinks/describes, “Insert quote from the text” (page number).

IV. Closing Activity
Reflection Questions

1. How do these portraits help us understand the different perspectives of the characters?

2. What values are the same between the two main characters?

3. What values are different between the two main characters?

4. How do different perspectives relate to reading from a critical stance?

Have students share a few responses in an academic register. Provide students with sentence starters and frames. Example sentence starters include the following:
**Sentence Starter:** From my perspective, the portraits help us understand the different perspectives of the characters because *(give a reason)*.

**Sentence Starter:** Both characters value *(identify what the characters value)*.

**Frame:** *(Character’s name)* values *(identify what the character values)* while *(Character’s name)* values *(identify what the character values)*.

**Sentence Starter:** The different perspectives support reading from a critical stance because *(explain how the Mind Portrait/Alternative Mind Portrait activity supports your critical stance)*.

Return to the objective and have students rate their perceived proficiency of the learning target. Use finger rubrics 1-4 (1-not yet, 2-I need more practice, 3-I’m getting it, and 4-I mastered the learning target) to measure students’ understanding.
Close Reading & Critical Stance Questioning Worksheet-Lesson 8, ACT II
*Questions modified from (Fisher & Frey, 2015) and (DeVoogd & McLaughlin, 2004)

Directions:
Complete the following questions using complete sentences and evidence from the text.

Step 1: Close Reading
Choose an important moment in the text for either Walter, Mama, or Beneatha. With this small section of text, answer the following questions.

1. What does the text say?

2. How does the text work?

3. What does the text mean?

Step 2: Critical Stance Questioning
Next, answer the following critical stance questions to help you continue to develop your critical stance.

4. Who is present in the story?

5. Why (is this/are these) character(s) there?

6. Who is powerful in this story?

7. Who does not have power in this story?

8. What does the author want you to think or understand?

9. What characters are missing or absent from the story?

10. What ideas are missing or absent from the story?

11. Who is silenced or discounted?
Step 3: Reflection
After closely reading and critically analyzing the text, what connections can you make between this text and the essential problem of the unit?

Frame: After reading closely and answering my critical stance questions, I believe ____. For example, ____. This is important because ____. Consequently, ____.

In what ways do you see your identity in the values and characters of the text? In what ways is your identity and what you value not present in the text?

Frame: I can see my identity and values in the text when ____. However, ____ does not represent my identity (and/or) values because ____.
Mind Portrait/Alternative Mind Portrait Worksheet-Lesson 9
*Modified from (McLaughlin & Allen, 2002)

Directions:
Walter and Mama represent two perspectives within the text. Select an important moment in the text and describe what each character is thinking. Use evidence to support your ideas.

Pre-Writing:
1. Select an important moment or situation between Victor and Thomas. Use the passage to complete the table below.

<table>
<thead>
<tr>
<th>Collect evidence from the text related to what Walter is thinking or feeling.</th>
<th>Collect evidence from the text that describes what Mama is thinking or feeling.</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Quote” (page number).</td>
<td>“Quote” (page number).</td>
</tr>
<tr>
<td>“Quote” (page number).</td>
<td>“Quote” (page number).</td>
</tr>
<tr>
<td>“Quote” (page number).</td>
<td>“Quote” (page number).</td>
</tr>
</tbody>
</table>

2. Based on the quotes above, what do you believe Victor and Thomas are thinking and feeling in this moment? Write these thoughts and feelings around Victor and Thomas’ heads below.

<table>
<thead>
<tr>
<th>Walter</th>
<th>Mama</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Walter" /></td>
<td><img src="image2" alt="Mama" /></td>
</tr>
</tbody>
</table>
Lesson 9: Close Reading Act III & Mind Portrait/Alternative Mind Portrait
SIOP® adapted from Making Content Comprehensible for English Learners The SIOP® Model (Echevarría, Short, & Vogt, 2013)

| WIDA English Language Development Standard 2: English language learners communicate information, ideas, and concepts necessary for academic success in the content area of Language Arts. |
| MN CCSS English/Language Arts: 9.4.1.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. |
| 9.4.2.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text. |
| MN CCSS English/Language Arts: 9.4.10.10 By the end of grade 9, read and comprehend literature and other texts including stories, dramas, and poems, in the grades 9–10 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. |

| Content Objective(s): Students will be able to… |
| Language Objective(s): Students will be able to… |
| find and collect key details that help an author develop theme in a work of literature. | write key details from a work of literature using participial phrases and parallel structure. |
| determine the theme of a work of literature. | describe multiple and missing perspectives in a work of literature using an organized expression of ideas. |
| identify different viewpoints in a work of literature. | compare multiple viewpoints using descriptive adjectives. |
| select evidence to support the different viewpoints in a work of literature. |  |
Key Vocabulary:

Domain Specific Vocabulary: author’s craft, dialogue, textual evidence, and inferencing.

Materials:
Computer, projector, poster paper, markers, copies of Close Reading and Critical Stance Questioning Worksheet, and copies of Mind Portrait/Alternative Mind Portrait Worksheet.

SIOP FEATURES

<table>
<thead>
<tr>
<th>PREPARATION</th>
<th>SCAFFOLDING</th>
<th>GROUP OPTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐ Adaptation of content</td>
<td>☐ Modeling</td>
<td>☐ Whole class</td>
</tr>
<tr>
<td>☐ Links to background</td>
<td>☐ Guided practice</td>
<td>☐ Small groups</td>
</tr>
<tr>
<td>☐ Links to past learning</td>
<td>☐ Independent practice</td>
<td>☐ Partners</td>
</tr>
<tr>
<td>☐ Strategies incorporated</td>
<td>☐ Comprehensible input</td>
<td>☐ Independent</td>
</tr>
</tbody>
</table>

INTEGRATION OF PROCESSES

<table>
<thead>
<tr>
<th>APPLICATION</th>
<th>ASSESSMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐ Reading</td>
<td>☐ Individual</td>
</tr>
<tr>
<td>☐ Writing</td>
<td>☐ Group</td>
</tr>
<tr>
<td>☐ Speaking</td>
<td>☐ Written</td>
</tr>
<tr>
<td>☐ Listening</td>
<td>☐ Promotes engagement</td>
</tr>
</tbody>
</table>

Lesson Sequence:

I. Warm Up

Begin by asking students to return to the essential questions of the unit:

1. How does family influence Walter’s dream?
2. How does family influence Mama’s dream?
3. How does my family influence my dream?
4. How does the historical context influence Walter’s dream?
5. How does the historical context influence Mama’s dream?

6. How does my historical context influence my dream?

Share warm up responses using an academic register:

**Sentence Starter:** From my perspective, (answer to a warm up question).

**Sentence Starter:** I believe (answer to a warm up question)

**II. Close Reading, Act III**

**Guided Instruction**

Students will read Act III and continue developing their ability to close read and read from a critical stance. To achieve this, students will first answer the Fisher & Frey (2015) close reading questions followed by a reflection of the reading that focuses on their critical stance questions.

During this lesson, the teacher will support students as they independently complete the Close Reading Protocol and Critical Stance Worksheet.

**Independent Practice**

After completing Act III, Students will work through the close reading protocol independently.

Have students share a few responses in an academic register. Provide students with sentence starters and frames. Example sentence starters include the following:

**Close reading:**

**Sentence Starter:** The text says (share an important event from Act III).

**Sentence Starter:** The text works by (explain one way the text works starting with a verb+ing).

**Frame:** I believe the text is trying to convey (explain what the text means or what it is trying to teach the reader) because (give a reason).

**Frame:** The text inspires me to (explain what the text makes you want to do) because (give a reason).

**Reading from a critical stance:**
III. Mind Portrait/Alternative Mind Portrait

Direct Instruction

Next, students will use the preparation from lesson 8 to complete their Mind Portrait/Alternative Mind Portrait (McLaughlin & Allen, 2002).

Remind students that the purpose of Mind Portrait/Alternative Mind Portrait is monitor comprehension and to investigate the differing perspectives in the text.

Distribute materials for students to create their Mind Portrait/Alternative Mind Portraits. Students will want to have their Mind Portrait/Alternative Mind Portrait Worksheet available while they work.

Independent Practice

Students will now use their Mind Portrait/Alternative Mind Portrait Worksheet to complete their portraits. Encourage students to look at the example on the board as a model for their work.

When students are done, ask that they select one component from each character to share with their partner and then with the whole class.

Provide framed responses to support students in acquiring their academic register.

Frame: For (character’s name), I drew (explain a physical feature you drew) because the author writes,“(text that supports the physical appearance of the character)” (page number).

Frame: I added the following evidence to (character’s name)’s portrait because (explain what the text helps us understand about the character’s perspective). To illustrate, the character says/thinks, “Insert quote from the text”(page number).

IV. Closing Activity

Reflection Questions

1. How do these portraits help us understand the different perspectives of the characters?
2. Based on your work with these two characters, what are two narratives of success represented in the play?

3. What narrative of success is missing from the play?

Have students share a few responses in an academic register. Provide students with sentence starters and frames. Example sentence starters include the following:

**Sentence Starter:** From my perspective, the portraits help us understand the different perspectives of the characters because *(give a reason).*

**Frame:** From the portrait of *(Character’s name)*, success is *(describe what success means to this character).*

**Frame:** Alternatively, from the portrait of *(Character’s name)*, success is *(describe what success means to this character).*

**Frame:** The play *A Raisin in the Sun* by Lorraine Hansberry does not include *(describe a definition of success that is not included in the play).*

Return to the objective and have students rate their perceived proficiency of the learning target. Use finger rubrics 1-4 (1-not yet, 2-I need more practice, 3-I’m getting it, and 4-I mastered the learning target) to measure students’ understanding.
Close Reading & Critical Stance Questioning Worksheet-Lesson 9, ACT III
*Questions modified from (Fisher & Frey, 2015) and (DeVoogd & McLaughlin, 2004)

Directions:
Complete the following questions using complete sentences and evidence from the text.

Step 1: Close Reading
Choose an important moment in the text for either Walter, Mama, Beneatha, or Ruth. With this small section of text, answer the following questions.

1. What does the text say?

2. How does the text work?

3. What does the text mean?

Step 2: Critical Stance Questioning
Next, answer the following critical stance questions to help you continue to develop your critical stance.

4. Who is present in the story?

5. Why (is this/are these) character(s) there?

6. Who is powerful in this story?

7. Who does not have power in this story?

8. What does the author want you to think or understand?

9. What characters are missing or absent from the story?

10. What ideas are missing or absent from the story?

11. Who is silenced or discounted?
12. What does this story inspire you to do?

Step 3: Reflection

After closely reading and critically analyzing the text, what connections can you make between this text and the essential problem of the unit?

Frame: After reading closely and answering my critical stance questions, I believe _____. For example, ____. This is important because ____. Consequently, ____.

In what ways do you see your identity in the values and characters of the text? In what ways is your identity and what you value not present in the text?

Frame: I can see my identity and values in the text when _____. However, ___ does not represent my identity (and/or) values because ____.
Lesson 10: Critical Stance & Academic Discussion
SIOP® adapted from Making Content Comprehensible for English Learners The SIOP® Model (Echevarría, Short, & Vogt, 2013)

<table>
<thead>
<tr>
<th>WIDA English Language Development Standard 2: English language learners communicate information, ideas, and concepts necessary for academic success in the content area of Language Arts.</th>
</tr>
</thead>
<tbody>
<tr>
<td>MN CCSS English/Language Arts: 9.4.10.10 By the end of grade 9, read and comprehend literature and other texts including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.</td>
</tr>
<tr>
<td>a. Self-select texts for personal enjoyment, interest, and academic tasks.</td>
</tr>
<tr>
<td>b. Read widely to understand multiple perspectives and pluralistic viewpoints.</td>
</tr>
<tr>
<td>MN CCSS English/Language Arts: 9.9.1.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 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>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Content Objective(s): Students will be able to…</th>
</tr>
</thead>
<tbody>
<tr>
<td>determine missing or alternative viewpoints in a work of literature.</td>
</tr>
<tr>
<td>analyze a work of literature using a critical stance.</td>
</tr>
<tr>
<td>participate in an academic discussion.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Language Objective(s): Students will be able to…</th>
</tr>
</thead>
<tbody>
<tr>
<td>compare multiple viewpoints using descriptive adjectives.</td>
</tr>
<tr>
<td>cite textual evidence using Modern Language Association (MLA) formatting.</td>
</tr>
<tr>
<td>describe multiple and missing perspectives in a short film using an organized expression of ideas.</td>
</tr>
<tr>
<td>defend a position on what is missing or absent from a short film using an organized expression of ideas and an academic register.</td>
</tr>
</tbody>
</table>
listen for the argument and evidence of peers in order to respond thoughtfully in agreement or disagreement.

Key Vocabulary:
General Academic: discussion, propel, and opinion.

Domain Specific Vocabulary: predict and justify.

Materials:
Computer, projector, copies of the Close Reading and Critical Stance Worksheet, and copies of the Academic Discussion Worksheet and Rubric.

<table>
<thead>
<tr>
<th>SIOP FEATURES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PREPARATION</strong></td>
</tr>
<tr>
<td>☐ Adaptation of content</td>
</tr>
<tr>
<td>☐ Links to background</td>
</tr>
<tr>
<td>☐ Links to past learning</td>
</tr>
<tr>
<td>☐ Strategies incorporated</td>
</tr>
</tbody>
</table>

| **INTEGRATION OF PROCESSES** | **APPLICATION** | **ASSESSMENT** |
| ☐ Reading | ☐ Hands-on | ☐ Individual |
| ☐ Writing | ☐ Meaningful | ☐ Group |
| ☐ Speaking | ☐ Linked to objectives | ☐ Written |
| ☐ Listening | ☐ Promotes engagement | ☐ Oral |

Lesson Sequence:
I. Warm Up

Use the warm up as an opportunity to check for understanding of the play *A Raisin in the Sun* by Lorraine Hansberry.

Directions for students: Using complete sentences, please answer the following questions.

1. What is the historical context of the play?
2. What does Walter want to do with the money?
3. Why does Mama agree to give Walter the money?
4. What does Walter do with the money?
5. How does the family respond to Walter’s mistake?

6. What lessons does Mama teach the family by pursuing her dream?

7. What do you predict will happen after the family moves into their new home? Explain why.

Share warm up responses using an academic register:

**Sentence Starter:** The historical context of the play is (describe the historical events and movements happening during the story).

**Sentence Starter:** Walter wants to (explain what walter wants to do with the money).

**Sentence Starter:** Mama agrees to give Walter the money because (give a reason for why Mama agrees to give Walter the money).

**Sentence Starter:** After receiving the money, walter (describe what Walter does with the money).

**Sentence Starter:** The family responds to Walter’s mistake by (describe how the family responds starting with a verb+ing).

**Sentence Starter:** By pursuing her dream, Mama teaches the family (describe the lessons Mama teaches the family).

**Sentence Starter:** After moving into their new home, I predict (describe what you think will happen after the family moves into their new home) because (justify your prediction with a reason).

**II. Reading from a Critical Stance and Preparation for the Academic Discussion**

**Direct Instruction**

Next, remind students that we are working on developing our critical stance as readers. In this lesson, students will continue to use the Close Reading Protocol and Critical Stance Worksheet to foster their critical stance while reading and to prepare for the academic discussion.

**Independent Practice**

Students will use their Close Reading Protocol and Critical Stance Worksheet to prepare for the large group academic discussion.

When students complete the reading and the worksheet, hand out the Academic Discussion Worksheet and Rubric where students will collect two critical stance observations, evidence from the text, and elaborate to explain their understandings.
This form also includes a tracking component in order to support students in listening to the perspectives of others during the academic conversation.

III. Academic Discussion

Before beginning the final academic discussion, use the closing activity from lesson 6 to provide feedback and clarification on the academic discussion process.

Next, students will participate in a whole-class academic discussion. Have students move desks into a large circle. For this first discussion, the teacher will be available as support, but students are encouraged to select a moderator to help facilitate the conversation.

As students discuss, the teacher can score students using the rubric. This will be an initial grade to give students an idea of their speaking proficiency. There will be two more academic discussions throughout the unit for students to continue to develop and demonstrate proficiency.

IV. Closing Activity

At the end of the discussion, students will complete a 3-2-1 exit slip identifying the following information:

What are three things you believe went well in the academic discussion?

What are two things you think we could improve upon for our next academic discussion?

What is one question you still have about participating in an academic discussion again?

Have students write their responses using the following frames:

Frame: From my perspective, (identify something that went well), (identify something that went well), and (identify something that went well) went well today.

Frame: I think we can improve (identify something we can improve) and (identify something we can improve).

Frame: I am confused about (identify something you are confused about or would like clarification on before the next academic discussion).

After completing the exit slips, students should take Quiz 3: A Raisin in the Sun.
Return to the objective and have students rate their perceived proficiency of the learning target. Use finger rubrics 1-4 (1-not yet, 2-I need more practice, 3-I’m getting it, and 4-I mastered the learning target) to measure students’ understanding.
### Academic Discussion Worksheet and Rubric

**Directions:**
Use your Close Reading Protocol Worksheet and Critical Stance Questioning Worksheet to prepare your ideas for discussion.

<table>
<thead>
<tr>
<th>Discussion Questions</th>
<th>My Response</th>
<th>Type of Academic Discussion Behavior</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. What does the short film <em>The Fantastic Flying Books of Mr. Morris Lessmore</em> teach or reveal to viewers?</td>
<td>2. Write your answer to the question here. <em>hint...use step 3 from your close reading worksheet to answer this.</em></td>
<td>Voicing an idea or opinion.</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Sentence Starter:</strong> From my perspective, ___.</td>
</tr>
<tr>
<td>1. Select 1 question from the critical stance worksheet and write it here.</td>
<td>2. Write your answer to the question here.</td>
<td>Voicing an idea or opinion.</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Sentence Starter:</strong> From my perspective, ___.</td>
</tr>
<tr>
<td>1. Write a question you have for the group here.</td>
<td>2. Think of your answer to this question and write it here.</td>
<td>Propelling the conversation with a question.</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Sentence starter:</strong> A question I have is __?</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Sentence starter:</strong> I can see how __ connects to __.</td>
</tr>
</tbody>
</table>
**Academic Discussion Rubric**

<table>
<thead>
<tr>
<th>Mastery</th>
<th>Academic Behaviors</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>• Student voiced an opinion and referred to the text either by paraphrasing or with a direct quotation.</td>
</tr>
<tr>
<td></td>
<td>• Student propelled conversation by asking a question requiring more than a “yes” or “no” response.</td>
</tr>
<tr>
<td></td>
<td>• Student made a connection to the essential problem of the unit and referred to the text either by paraphrasing or with a direct quotation.</td>
</tr>
<tr>
<td></td>
<td>• Student used his or her academic register at all times.</td>
</tr>
<tr>
<td>Proficient</td>
<td>• Student voiced an opinion and referred to the text either by paraphrasing or with a direct quotation.</td>
</tr>
<tr>
<td></td>
<td>• Student propelled conversation by asking a question</td>
</tr>
<tr>
<td></td>
<td>• Student made a connection to the essential problem of the unit</td>
</tr>
<tr>
<td></td>
<td>• Student used his or her academic register most of the time.</td>
</tr>
<tr>
<td>Approaching proficiency</td>
<td>Missing one or two elements from proficient.</td>
</tr>
<tr>
<td>Does not meet expectations</td>
<td>Missing three or more elements from proficient.</td>
</tr>
</tbody>
</table>

**Other Ungraded Observed Behaviors**

- Student looked and actively listened to others when they were sharing
- Student invited others into the conversation
- Student let others speak without interrupting them
- Student asked for clarification when confused

**Notes from your teacher:**
Quiz 3: A Raisin in the Sun

Directions: Answer the following questions about the plot of *A Raisin in the Sun* by Lorraine Hansberry.

1. What is the historical context of the play?
   a. Present day
   b. The 1990’s
   c. World War II
   d. The 1950’s and 60’s

2. What is Mama’s dream for the future?
   a. Mama wants to go back to school
   b. Mama wants to buy the family a house
   c. Mama wants to own a business
   d. Mama wants to stay in the apartment and save the money

3. Why does Mama agree to give Walter some of the money?
   a. She thinks he will start a great business
   b. She wants him to know she believes in him
   c. She has extra and is happy to share
   d. She is not able to buy her house and gives Walter her share

4. What happens with the money Mama gives to Walter?
   a. He invests it in business and makes a large amount of money
   b. He buys a house in an all-white neighborhood
   c. He loses the money in a bad investment
   d. He pays for Beneatha to go to medical school.

5. How does Mama respond to Walter’s mistake?
   a. She is upset, but reminds the family to love one another especially in moments such as this
   b. She is upset and tells Walter that he must fix his mistakes before coming home again
   c. She is sad and sells the family home so Beneatha can still go to college
   d. She is sad and must continue working to support the family because of Walter’s mistake

Directions: Complete the following sentence using words from the word bank

6. Why is it important to analyze multiple viewpoints in a text?

   Sentence Starter:
   It is important to analyze multiple viewpoints in a text because ___.
7. Why do we ask, “How does the text work?” when close reading?

_**Sentence Starter:**_
When close reading, we ask, “How does the text work?” because ____.

8. When citing with Modern Language Association (MLA) formatting, what do we include in parentheses at the end of a quote?

_**Frame:**_
When using MLA formatting, we include ____ in parentheses because ____.

9. When reading from a critical stance, why do we consider missing and alternative viewpoints?

_**Sentence Starter:**_
When reading from critical stance, I noticed ______ is missing from the play.

10. What values are honored in the play _A Raisin in the Sun_?

_**Sentence Starter:**_
The values honored in the play _A Raisin in the Sun_ are ____.

---

**Word/Phrase Bank**

<table>
<thead>
<tr>
<th>perspective(s)</th>
<th>family</th>
<th>education</th>
<th>include</th>
<th>author’s</th>
</tr>
</thead>
</table>

Directions: Answer the following questions with a claim, reason, and example.

11. How does Lorraine Hansberry use dialogue to contribute to the meaning of the text?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

12. How is Mama’s American dream similar to and different from Walter’s American dream?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
APPENDIX E

Lessons 11-12 and Handouts
Lesson 11: Digital Storytelling Project Part I

SIOP® adapted from Making Content Comprehensible for English Learners The SIOP® Model (Echevarría, Short, & Vogt, 2013)

<table>
<thead>
<tr>
<th>WIDA English Language Development Standard 2: English language learners communicate information, ideas, and concepts necessary for academic success in the content area of Language Arts.</th>
<th>MN CCSS English/Language Arts: 9.9.8.8 As an individual or in collaboration, create a multimedia work, a remix of original work and the work of others, or a piece of digital communication for a specific purpose (e.g., to interpret or respond to a piece of literature, to represent thematic similarities between two literary works, to interact or collaborate globally, to critique a current event or social issue.) a. Present, transform, or remix content in an ethical manner, demonstrating an understanding of copyright, attribution, citation, the principles of Fair Use, and of the different types of Creative Commons licenses. b. Publish the work and share with an audience.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Content Objective(s): Students will be able to…</td>
<td>Language Objective(s): Students will be able to…</td>
</tr>
<tr>
<td>identify a narrative of their experience and defend why it should be included in young adult literature or school curriculum.</td>
<td>write, using multiple complex sentences, a personal narrative that is missing from young adult literature or school curriculum.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Domain Specific Vocabulary: digital, text, layout, and formatting</td>
<td></td>
</tr>
<tr>
<td>SIOP FEATURES</td>
<td>PREPARATION</td>
</tr>
<tr>
<td>---------------</td>
<td>-------------</td>
</tr>
<tr>
<td></td>
<td>Adaptation of content</td>
</tr>
<tr>
<td></td>
<td>□ Modeling</td>
</tr>
<tr>
<td></td>
<td>□ Whole class</td>
</tr>
<tr>
<td></td>
<td>□ Links to background</td>
</tr>
<tr>
<td></td>
<td>□ Guided practice</td>
</tr>
<tr>
<td></td>
<td>□ Small groups</td>
</tr>
<tr>
<td></td>
<td>□ Links to past learning</td>
</tr>
<tr>
<td></td>
<td>□ Independent practice</td>
</tr>
<tr>
<td></td>
<td>□ Partners</td>
</tr>
<tr>
<td></td>
<td>□ Strategies incorporated</td>
</tr>
<tr>
<td></td>
<td>□ Comprehensible input</td>
</tr>
<tr>
<td></td>
<td>□ Independent</td>
</tr>
<tr>
<td>INTEGRATION OF PROCESSES</td>
<td>APPLICATION</td>
</tr>
<tr>
<td></td>
<td>□ Reading</td>
</tr>
<tr>
<td></td>
<td>□ Hands-on</td>
</tr>
<tr>
<td></td>
<td>□ Individual</td>
</tr>
<tr>
<td></td>
<td>□ Writing</td>
</tr>
<tr>
<td></td>
<td>□ Meaningful</td>
</tr>
<tr>
<td></td>
<td>□ Group</td>
</tr>
<tr>
<td></td>
<td>□ Speaking</td>
</tr>
<tr>
<td></td>
<td>□ Linked to objectives</td>
</tr>
<tr>
<td></td>
<td>□ Written</td>
</tr>
<tr>
<td></td>
<td>□ Listening</td>
</tr>
<tr>
<td></td>
<td>□ Promotes engagement</td>
</tr>
<tr>
<td></td>
<td>□ Oral</td>
</tr>
</tbody>
</table>

**Lesson Sequence:**

I. **Warm Up**

Use the following questions to help students reflect on the essential problem of the unit.

1. After reading from a critical stance, what narratives or stories do you think are missing from what we read in Young adult literature or school?

   Share warm up responses using an academic register:

   **Sentence Starter:** After reading from a critical stance, I think _____ is a narrative missing from (Young adult literature/school).

   **Sentence Starter:** After reading from a critical stance, I notice stories about _____ are missing from (Young adult literature/school).

II. **Return to the Problem and Culminating Project**

   Use the Digital Storytelling Assignment to review the expectations and rubric for the culminating project.

III. **Digital Storytelling Project-Planning and Brainstorming**

   **Direct Instruction**

   Demonstrate Step 1 of the assignment by completing the concept map and using a think-aloud. Walk students through your answers to the pre-writing questions, noting when you think you have developed enough ideas to settle on a claim and two reasons.

   **Guided Practice**
Ask students to help you find the two strongest reasons for your claim.

**Guided/Independent Practice**
Provide students time to complete step 1 with assistance from you and their elbow partners.

Have students share their ideas with the class using an academic register:

**Frame:** The (value, experience, story) I want to include is describe the value, experience, or story here because give a reason and give a second reason.

Next, students should use the frame to write out their response for their iMovie. This response will then be transferred to their iMovie and placed over pictures.

The frame is as follows:

The (value/experience/story) I want included and represented in (young adult literature or school curricula) is identify the value, experience, or story here because reason 1 and reason 2. To begin, describe your value, experience, or story using descriptive adjectives and complex sentences. This (value/experience/story) is important to include in (young adult literature/school curricula) because reason 1. For example, give an example of why this value/experience/story is important. Additionally, (value/experience/story) is important to include in (young adult literature/school curricula) because reason 2. To illustrate, give an example of why this value/experience/story is important. Consequently, restate topic sentence.

At the end of the lesson, students can share either all or part of their response depending on time.

**V. Closing Activity**
Now is the time for students to begin collecting the images and music they will want to use while making their video. Students will want to make sure they have these pictures on their iPads for Lesson 12. If a picture is not online already, students might need help scanning before the next lesson.

Have students write down two pictures or two songs they would like to use while creating their iMovie.
Use an academic response to report out:

**Sentence Starter:** I would like to use *(picture/song)* because *(give a reason)*.

Return to the objective and have students rate their perceived proficiency of the learning target. Use finger rubrics 1-4 (1-not yet, 2-I need more practice, 3-I’m getting it, and 4-I mastered the learning target) to measure students’ understanding.
Lesson 12: Digital Storytelling Project Part II

SIOP * adapted from Making Content Comprehensible for English Learners The SIOP® Model
(Echevarría, Short, & Vogt, 2013)

| WIDA English Language Development Standard 2: English language learners communicate information, ideas, and concepts necessary for academic success in the content area of Language Arts. | MN CCSS English/Language Arts: 9.9.8.8 As an individual or in collaboration, create a multimedia work, a remix of original work and the work of others, or a piece of digital communication for a specific purpose (e.g., to interpret or respond to a piece of literature, to represent thematic similarities between two literary works, to interact or collaborate globally, to critique a current event or social issue.)

a. Present, transform, or remix content in an ethical manner, demonstrating an understanding of copyright, attribution, citation, the principles of Fair Use, and of the different types of Creative Commons licenses.  
b. Publish the work and share with an audience. |

<table>
<thead>
<tr>
<th>Content Objective(s): Students will be able to…</th>
<th>Language Objective(s): Students will be able to…</th>
</tr>
</thead>
<tbody>
<tr>
<td>create a digital story identifying a narrative of their experience and defending why it should be included in young adult literature or school curriculum.</td>
<td>present a digital story of a personal narrative that is missing from young adult literature or school curriculum.</td>
</tr>
</tbody>
</table>

| Key Vocabulary: General Academic: iMovie  
Lesson Sequence:

I. Warm Up

Use the following questions to help students prepare for their work with the digital storytelling assignment by addressing their concerns and/or excitement about using iMovie

1. What is one concern you have about using iMovie to complete your digital storytelling assignment?

2. What is one thing you are excited about for today’s work with iMovie?

   Frame: One concern I have about using iMovie to complete my digital story is ____ because ____.

   Frame: One thing I am excited about is ____ because ____.

II. Creating the Digital Storytelling Project

   Direct Instruction
   Inform students that today will begin with an iMovie tutorial and think-aloud.
   Direct students to write on their Digital Storytelling Assignment as they watch the example of how to use iMovie.

   Model for students how to add pictures, music, and text to their iMovie. Also, model for students how to reflect on the rubric at strategic points throughout the creation of the model story. Explain the importance of checking to see if you are meeting the success criteria.
Guided Practice
Have students help you decide what pictures should be used with what songs. Ask students to share their reasoning with the following speaking frames.

**Frame:** From my perspective, ____ song should go with ____ picture because ____.

Note that the effect on the audience and how this will help in achieving the goal of having authors or publishers include more diverse stories and narratives.

Guided/Independent Practice
Allow students time to use their prewriting and plan to complete their projects. Offer help as students work through the different tasks and complete their presentations.

III. Presenting and Advocacy
A critical component to social justice education and Critical Literacy Theory is action. Students will now present their work to the class explaining whom they are writing to and then playing their iMovie.

At this time, offer students the opportunity to send their iMovies to their respective authors or publishers.

IV. Closing Activity
Return to the problem and essential questions one final time.
What is the problem with only representing some cultures in what we read or learn in school?

How can taking a critical stance as a reader promote social justice?

Have students write their responses using the following frames:
**Frame:** The problem with only representing some cultures in what we read or learn in school is ____.
**Frame:** Taking a critical stance as a reader can promote social justice because ___.

Return to the objective and have students rate their perceived proficiency of the learning target. Use finger rubrics 1-4 (1-not yet, 2-I need more practice, 3-I’m getting it, and 4-I mastered the learning target) to measure students’ understanding.
APPENDIX F

SIOP Model Rubric
## SIOP Model Rubric

<table>
<thead>
<tr>
<th></th>
<th>Highly Evident</th>
<th>Somewhat Evident</th>
<th>Not Evident</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Preparation</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Content objectives</td>
<td>4</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>clearly defined,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>displayed, and</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>reviewed with students</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Language objectives</td>
<td>4</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>clearly defined,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>displayed, and</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>reviewed with students</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Content concepts</td>
<td>4</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>appropriate for age</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>and educational</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>background level of</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>students</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Meaningful activities</td>
<td>4</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>that integrate lesson</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>concepts with language</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>practice opportunities</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>for reading, writing,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>listening, and/or</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>speaking</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A variety of techniques</td>
<td>4</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>used to make content</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>concepts clear (e.g.,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>modeling, visuals,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>hands-on activities,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>demonstrations,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>gestures, body</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>language)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assessment of student</td>
<td>4</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>comprehension and</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>learning of all</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>lesson objectives</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>throughout the lesson</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
REFERENCES

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

Alexie, S. (1993, June). "This is what it means to say Phoenix, Arizona". 
Esquire, 119(6), p. p106. doi:9309077381

August, D., McCardle, P., & Shanahan, T. (2014). Developing literacy in English
language learners: findings from a review of the experimental research. (M. 

Reading Association.

Education Inc.) Retrieved from Education.com:

comprehension of text. New York: Scholastic.


Drew, S. V. (2012, December 1). Open up the ceiling on the common core state 
doi:10.1002/JAAL.00145


doi:10.1080/10665680590935034


Joyce, W., & Oldenburg, B. (Directors). (2011). *The fantastic flying books of Mr. Morris Lessmore* [Motion Picture].


http://edge.ascd.org/blogpost/empathy-the-most-important-21st-century


Educational Leadership, pp. 70-73.